PEN, PENCIL AND CHALK

00063895

O
741.2
Hol / Pen
63895

BOMBAY BRANCH
OF THE
ROYAL ASIATIC SOCIETY
TOWN HALL, BOMBAY.

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019

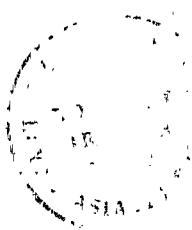
PEN, PENCIL AND CHALK

A SERIES OF DRAWINGS BY CONTEMPORARY EUROPEAN ARTISTS

3779

63895

EDITED BY CHARLES HOLME



MCMXI
"THE STUDIO" LTD.
LONDON, PARIS, NEW YORK

O
7-11.2
Hol/Pen
68845

00063895

PREFATORY NOTE.

The purpose of this volume is twofold ; in the first place, to show what is being done by the leading artists of Europe in the mediums of pen-and-ink, lead pencil, charcoal, and chalk ; and secondly, to exemplify the improved methods in process reproduction which have been introduced during the last few years. Until quite recently the artist working with a view to illustration found that the wash or pen drawing presented fewer difficulties to the process-engraver than originals in other mediums. Consequently the output has been so great that the public has become weary of this class of work. The latest methods of artistic reproduction, however, allow the artist the choice of a great variety of mediums through which to express himself. As will be gathered from the illustrations in this volume, it is now possible to reproduce the most delicate pen or lead pencil drawing, the most broadly treated chalk or charcoal drawing, with such fidelity, that it is sometimes difficult to realise that one is only looking at a reproduction ; while the development of printing on rough paper offers great possibilities. The importance of these improvements to the modern illustrator cannot be overestimated. It enables him to work in the medium most congenial to him, unfettered by considerations of the exigencies of process reproduction, and with the knowledge that his drawings will receive fair treatment at the hands of the engraver and printer.

The Editor desires to acknowledge his indebtedness to the artists and owners who have kindly lent drawings for reproduction in this volume ; and especially to those artists who have prepared drawings expressly for the purpose. Also to those publishers who have courteously allowed their copyright subjects to appear.

ARTICLES.

	PAGE
GREAT BRITAIN AND IRELAND. By MALCOLM C. SALAMAN	3
HOLLAND. By PH. ZILCKEN	83
FRANCE. By E. A. TAYLOR	141
GERMANY. By Prof. Dr. HANS W. SINGER	187
AUSTRIA. By A. S. LEVETUS	205
SWEDEN. By CARL C. LAURIN	227

LIST OF ARTISTS.

GREAT BRITAIN AND IRELAND.

Armour, G. D.	64
Ball, F. H.	37
Baumer, Lewis	45
Beerbohm, Max	75
Belcher, George	78
Bone, Muirhead	67
Brock, C. E.	48
„ H. M., R.I.	23
Browne, Gordon, R.I.	77
Cameron, D. Y., A.R.A., A.R.S.A., A.R.W.S.	21, 34, 57
Campbell, John P.	69
Charlton, W. H.	53
East, Sir Alfred, A.R.A., P.R.B.A., R.E.	17
Field, G. C.	51
French, Annie	31
Gallagher, F. O'Neill	44
Griggs, F. L.	33, 65
Hassall, John, R.I.	73
Hill, Vernon	63
Holme, Geoffrey, R.B.A.	24
Horton, W. T.	49
Johnson, E. Borough, R.I.	41
Jones, Sydney R.	16
King, Jessie M.	29, 30

PAGE

Larcombe, Ethel 55
Leete, Alfred 25
Maxwell, Donald 20
Metcalfe, Gerald 40
Moore-Park, Carton 56
Morrow, George 27
Ness, J. A., A.R.E. 15
Newcombe, A. E. 43
Orr, Monro 79
,, Stewart 47
Partridge, Bernard 38
Payne, Dorothy 26
Rackham, Arthur, R.W.S. 39
Reed, E. T. 71
Robertson, W. Graham, R.B.A. 35
Robinson, W. Heath 52
Rose, R. T. 13
Rowntree, Harry 61
Shepherd, J. A. 72
Sime, S. H. 19
Sutcliffe, Lester, R.C.A. 59, 60
Verpilleux, Emile 76
West, J. Walter, R.W.S. 68

HOLLAND.

Akkeringa, J. 136
Ansingh, Lizzy 114
Bauer, M. A. J. 117
Baukema-Philipse, M. 118
Bodenheim, Nelly 109
Bosch, Etienne 119
Briët, A. 111
Cramer, Rie 135
Essen, Jan van 124, 125
Gorter, A. M. 129, 131

PAGE

Haverman, H. J. 133
Henricus 113
Hoytema, Theo. van 123
Koster, A. L. 106
Maarel, M. van der 137
Mastenbroek, J. H. van 97, 98
Nieuwenkamp, W. O. J. 101, 102
Papendrecht, J. Hoynck van 127
Robertson, Suze 89, 91
Roermeester, G. J. 107, 121
Schwartzé, Thérèse 95, 99
Spoor, C. 132
Tholen, W. B. 128
Waay, N. van der 103, 105
Wenckebach, J. W. R. 93, 94
Wysmuller, J. H. 115

FRANCE.

Boutet de Monvel, Bernard 171, 172
„ „ M. 182
Buthaud, Rene 159
Carlègle, E. 183
Carlopez, Pezu 147, 181
Dethomas, Maxime 176
Flores, Ricardo 151
Forain, J. L. 149
Freida, Rapail 160
Giraldon, Adolph 184
Lemordant, Julien 173
Monod, Lucien 153, 154, 155
Paul, Hermann 157, 169
Poulbot, F. 167
Ray, Jean 175
Roubille, A. 177, 179
Steinlen, T. A. 161, 163, 164, 165

GERMANY.

PAGE

Caspari, Walther 194, 195
Hauptmann, Eugenie 199
Hein, Franz 191
Kampf, Arthur 189, 190
Kirchner, Eugen 198
Kollwitz, Käthe 197
Lührig, Georg 202
Orlik, Emil 193
Walser, Karl 201

AUSTRIA.

Epstein, Jehudo 207
Grubhofer, Tony 211, 213
Hlavacek 217
Hoernes-Kasimir, Tanna 219
Jettmar, Prof. Rudolf 215
Jorocki, W. 221
Nowak, Anton 209
Pontini, Fritz 218
Rauchinger, Heinrich 223
Rösch, Ludwig 222
Schmutzer, Prof. Ferdinand 214
Thiemann, C. 210

SWEDEN.

Acke, J. G. A. 244
Andersson, Oscar 233
Engström, Albert 241, 245, 246
Hallström, Gunnar 229, 231
Kreüger, Nils 240
Larsson, Carl 239
Nordström, Karl 235, 236
Norstedt, Reinhold 232
Pauli, Georg 243
Sjöberg, Axel 245
Zorn, Anders 237

GREAT BRITAIN AND IRELAND

GREAT BRITAIN AND IRELAND. By Malcolm C. Salaman.

UT it down in black and white," says the man of affairs, implying a clear, definite and precise statement of the matter in hand, something that he can "go upon," something that the other cannot go beyond. To the man of imagination, however, to the artist, black and white has no such restricted meaning. Its power of suggestion may be infinite. An artist's statement in black and white may hold the mind charmed by some expressive moment of familiar fact, or, send it travelling beyond the confines of time and experience. The draughtsman's line, in fact, is a symbol of limitless significance, and the artist who uses it truly to express his own vision, rather than to record the remembered manner of someone else's vision, must always imbue with vitality and personality his slightest sketch, as well as his finished drawing. The wonderful, swift, living line of Rembrandt, for example, the clear, precise, comprehensive line of Dürer, Watteau's line of magic grace, Gainsborough's line of easy natural charm, different, individual, every one, yet all how alive, how completely expressive!

Now, the appreciation of fine draughtsmanship has of late been considerably on the increase, and no longer is it a joy to only the artist and the connoisseur, although the appeal of beautiful expressive drawing, apart from illustration and story-telling, must still, I suppose, widen but slowly. That it does gradually widen, however, is beyond dispute, and I venture to think that among the influences helping to spread the appreciation is the constant publicity given by the leading art-magazines to the drawing and the sketch, which make no appeal beyond that of their inherent artistic virtues. But a number of circumstances have conduced to make drawing appreciated for its own sake as it never was before in this country. For one thing, the facilities of seeing choice drawings and sketches by the masters are much greater than they ever were, thanks to the generosity and public spirit of collectors like the late George Salting, to the educational enterprise of our Museum curators, and to the promoters of the fashionable National Loan Exhibitions.

Suppose our familiar friend, the man who knows what he likes, strays into the British Museum, and, wandering along the King's Gallery, arrives at the screens whereon are hanging a selection of the Salting Bequest drawings by old masters. He scans these things, perhaps with some wonder, for a millionaire bought them,

and surely, he thinks, a millionaire must have known how to get value for his money; besides, these things have been accepted as the property of the nation. He, too, our friend the man who knows what he likes, has a proprietary interest in them, then. There must be something in these trifles; he must look further. But surely this mere scratch of a thing, what do they call it? *Two Women helping a Child to Walk*, by Rembrandt. Surely that wasn't worth a millionaire's buying, a few mere lines. Our friend is curious, the ways of millionaires are interesting—he looks closely. Those lines are coming alive! He stares; those women are moving, they *are* helping the child to walk, the child *is* toddling. He is not conscious of it, but the vivacity, the force, the expressiveness, of those few lines of Rembrandt are speaking to him; he is learning from them what drawing means. So he goes from screen to screen, curiously impressed by those amazing drawings of Canaletto with the multitudes, frankly delighted, without quite understanding why, with Gainsborough's glorious *Study of a Lady in the Mall*, wondering the while what there could be in these things to make them valuable enough for a millionaire to want them, and for the nation to preserve them as a sacred trust. And, all the time, he is unconsciously beginning to appreciate the significance of the pictorial line, and to understand, too, that drawing, as Ingres has said, "does not consist only of lines, but is much more; expression, the inner form, the structure, the modelling." So, let us believe, the public taste appreciably, if slowly, improves.

Then, of the making of prints there is no end, and with the spread of an intelligent interest in the original etching, dry-point and lithograph, the artistic value of the black line, with the graphic suggestion of space and shadow, is further understood; while Bracquemond's saying that "drawing is the means employed by art to set down and imitate the light of nature" becomes clearer. But most potent and far-reaching, perhaps, of all the influences that have helped to widen the popular demand for artistic expression in black and white, has been the constant development of the mechanical processes of reproduction. What may be the scope and capacity of these in a few years to come is a question that, I fancy, might be answered with magnificent prophecy; but, with their present possibilities, they are helping to foster and stimulate the art of illustration as it has not been stimulated since that "golden decade," when Millais, Rossetti, and Frederick Sandys, Pinwell, Charles Keene, and Boyd Houghton, and, rarely, even Whistler himself, wrought for the wood-engravers those splendid works of illustrative art that the wise print-collector treasures to-day.

The reproductive processes, however, at the service of our contemporary artist in black and white allow him a freedom in manner of expression and choice of medium that could never be allowed by the interpretative wood-graver of even a Linton, a Dalziel or a Swain. Pencil he may use, or chalk or charcoal, as well as the pen, and, with the pen, his line may be of gossamer. Therefore, the black and white work being done for reproduction to-day is of an infinite variety, its range being limited only by the limitations of the mediums employed, and, possibly, of the imaginations of the artists. But the great value of the mechanical processes in their present development is that they can reproduce not only the drawing made especially for the purpose, but, equally well, the drawing made with no thought of illustration or reproduction, the artist's preliminary sketch, with all its spontaneity, its force and vivacity, or the finished drawing, complete in itself as a work of art.

To show something of this artistic variety and vitality, and width of pictorial range, in contemporary black and white work is, I take it, the aim of the present volume. Comprehensive, of course, it could not possibly be; indeed, examples of some notable artists, fine draughtsmen, who have, from time to time, found warm welcome in the pages of THE STUDIO, must be looked for here regrettably in vain, but typically representative, I think, this selection of drawings may fairly claim to be. Here we have the fancifully decorative design that is so characteristic of the prevailing taste in book-illustration; here we have the incisively realistic or fantastic presentation of character and incident, humorous or grim, or merely whimsical; here the vivid sketch for the picture to come; here the landscape, the picturesque vision of buildings, the graceful impression of the dainty lady; all these displaying a remarkable felicity and versatility in the manner of using pen, pencil and chalk.

One might suggest, perhaps, that this selection should have included more drawings done with no reproductive intention or purpose of further development, but solely in response to the artistic impulse to express completely a certain pictorial vision, according to the fully exploited capacity of the chosen medium. Happily, however, we are privileged to reproduce one such drawing by that great draughtsman, Mr. Muirhead Bone. In this beautiful *Osteria del Cipresso, Orvieto*, one can surely recognise those masterly and authoritative qualities that give Mr. Bone's works their honoured entry into the museums of Europe and the portfolios of the connoisseurs who lead; while they have enabled his remarkable dry-points to bear with dignity and credit the test of exhibition

in the select company of Rembrandt, Whistler, Méryon, and Seymour Haden. Here, with his pencil, he has pictured this typical Orvieto byway under the serene sky of summer, glowing with sunlight and mellow with warm shadow; he has pictured it with the same breadth, individuality, and genial authority of vision, the same large pictorial sense of atmosphere, certainty of draughtsmanship and distinction of style, that have stamped with the hall-mark of the masterpiece those great little drawings of his with the dry-point upon the copper-plate, known as *The Ayr Prison* and *The Shot Tower*. Here is none of that bewildering intricacy of line which Mr. Bone delights to master when attracted by mighty buildings and great scaffoldings; but here, with this humble Italian inn dominated by the tall cypress, he has found the quiet charm of broad harmonious composition; here is complete artistic expression of a scenic beauty, simply seen and personally felt. And pencil here is used with so persuasive a suggestion of tone that one can but wish this beautiful medium were employed more generally for the finished drawing. Mr. Bone uses it extensively, though not exclusively, and to look through such a collection of his drawings as that of Mr. Gustav Mayer's, from which this example was selected, is to realise to the full the expressive possibilities of pencil. In Mr. Bone's hands it has lately been persuading the charm of Italy to fresh revelation.

For the rapid sketch from nature pencil will always hold its own, and no artist of our day exploits its capacity in this way more happily than Sir Alfred East. Look at this delightful sketch of his; just a note for a picture, but how alive! Seemingly slight it is, yet how complete, how full of the suggestion of light and air! All the form is there; not only the wooded hill, with the tower in the background defined against the sky, and the contours of the lake and its banks in the foreground, but all the trees in the sunshine, grouped and individualised definitely, while the shadows play lightly on the water, and a couple of human figures sit where they take the eye pleasantly. The composition is determined and satisfying, the whole scene is touched to life by those few slight swift pencil-strokes. This is truly the magic of drawing. Sir Alfred has told us how his day is never complete without its measure of pencil-sketching from nature—trees, skies, always the transient effects of light and shadow; and how it is in his pencil-sketches that he absolutely settles the composition of his pictures, before ever he touches the canvas. Happily the process-block can preserve for us the spontaneity of his sketch, with all the vitality of his pencil's touch.

Preliminary notes for pictures also are the three fine drawings that here represent the romantic vision of that poetic artist and master-etcher, Mr. D. Y. Cameron. He makes such notes wherever he goes, he will tell you, and, before beginning work upon a canvas, or etching a plate, he will make a great number of these preparatory drawings, some broadly treated, some elaborately, in order to become familiar with his theme. Chalk is his medium, and it will be seen that he uses it in different ways according to his pictorial scheme. *Among the Arran Hills* is the first note for a large picture upon which Mr. Cameron is now engaged, a broad sombre vision of the desolate grandeur of those bare, rugged hills. How structurally sound this bold sketch seems to be ! *In Badenoch*, one might imagine, will find its way to the copper, for its subject would seem to have appealed with its lines, and its lines and spaces have been seen with an etcher's eye for suggestion. *Sundown in Badenoch* is a landscape of hill and lake, made more beautiful and impressive by one of those vivid contrasts of light and shadow with which Mr. Cameron knows, better than anybody, how to cast a poetic glamour. Here the last light of day, lingering still behind the hills, is taking its good-night embrace of the lake, and here, in black and white is almost colour ; the suggestion is vividly here. Yes, truly, to quote again that great draughtsman, Ingres, "drawing includes seven-eighths of what constitutes painting" ; "expression, the inner form, the structure, the modelling," all are here in this chalk drawing. May this, perhaps, be eventually interpreted by full-toned etching and dry-point, after the manner of the beautiful *Ben Ledi* and *Still Waters ?*

Two very distinguished drawings represent that genuine artist and sensitive draughtsman, Mr. F. L. Griggs. With a full command of the mediums he employs, he expresses a large pictorial vision that is governed unmistakably by a sense of style. *Great Hampden Park*, a gracious vista of pleasant sward with noble trees, seen in the romantic way of the masters of landscape, is a really beautiful pen-and-ink drawing, which might have been wrought for the wood-engraver's rendering, but not a touch of it is lost in our reproduction. In *Dissolution* Mr. Griggs' imagination, exquisitely interpreted with pencil, pictures for us an old abbey in course of destruction, while a couple of halberdiers, standing between two monks and their abbey, suggest a mediæval atmosphere. The drawing is fine.

But we must not linger too long among these graphic impressions of the aspects of landscape and the picturesque building, for the illustrators, with their engaging graces and vivacities of figure-

treatment, or their physiognomic humours, are waiting to claim our attention, and among them are ladies. So let us look meanwhile cursorily. Here is Mr. F. O'Neill Gallagher's *A Garden*, flooded with vibrating sunlight in a clever impressionistic way, with the multitudinous flick of the pen, and a plentiful show of white paper. Sunny, too, is Mr. Sydney R. Jones's pleasant bit of *Warwick*. Frank, careful pencil-drawings, of an agreeable topographical verity, are *John Knox's House, Edinburgh*, by Mr. John A. Ness, and *Farringdon Church, West End*, by Mr. A. E. Newcombe. In pencil also, most delicately and skilfully used, is Mr. H. M. Brock's dainty view of those Elms along the Cambridge "Backs," the charm of walking beside which, as that elderly Don is walking, makes one feel always the fresher. Mr. W. H. Charlton's vigorous *Christchurch Gateway, Canterbury*, has the touch of personality; and a characteristically interesting use of charcoal for finished drawings is shown by Mr. Lester Sutcliffe in his two breezy sky and sea-scapes. Mr. Donald Maxwell gives us a pleasant glimpse of the busy river; while Mr. W. T. Horton, in *The Tempest*, with a restlessly ordered arrangement of lines on a uniform ground of deep black, presents a vivid and violent suggestion of the raging elements about a pier-head.

Now, the illustrators; but *place aux dames*, with Miss Jessie M. King at their head. Here again, in *The Lament*, is her delicate pictorial fancy, with its exquisiteness of treatment, its poetry implicit, yet not too expressive for the artist's dainty reticence, her fairy lightness of touch. Here again is the decorative charm that has made Miss King's work so distinctive, and with all the appealing figures so perfectly placed; and here the lovely tenderness of line. Yet, that precision of pen-line, with command of harmonious shadow, and expression of a personal vision of the actual, are also within her means, we are able to show with the charming drawing *Peffer Mill House*. Very delicate and engaging is *The Lost Shoe-buckle*, by Miss Annie French; and if these winsome maidens, picking their way over this thickly-flowered mead, can say "beauty draws with us a single" line—the line of Beardsley—at all events that decorative line has been charmingly remembered, and to good purpose; and Miss French has used it, even to the "swelling hoop's capacious round," in a prettily fantastic manner of her own. Here is exquisite artistry in pen and ink. In the same medium, more boldly used, Miss Dorothy Payne has given us a delightful thing. Rhythmic line, with a fresh grace of design, suggests here a vitality greater than often one finds in much more elaborate realism. Those pan-pipes are verily playing a magic music

that sets this damsel irresistibly dancing. Perhaps the pensive little maid in *The Song* of Miss Ethel Larcombe hears it too, but cannot escape from her mesh of pretty decoration.

Summer Morning, by Mr. F. H. Ball, is a really beautiful drawing, frankly expressive of the fresh sweet joy of all summer morns. If we have here nothing of that spiritual suggestion of universal joy, typified with such intensity of imagination by the splendid young man in William Blake's great drawing, *Morning* or *Glad Day*, we have at least youth full of the gracious gladness of the hour, a sense of delight in being alive, expressed by the rhythmic vitality of these bright lissom girls, running barefoot down the grassy slopes of the uplands, while the very trees are swaying their slender stems in harmony with them. This is certainly a pictorial lyric, the result of a true artistic impulse, even if it suggests the influence of Mr. Anning Bell. I wish it had been permissible to show, beside Mr. Ball's frank and happy design, the poetic rapture in face of the morning that is the pictorial motive of Mr. Arthur Rackham's beautiful drawing *The Awakening of Brünhilde*, one of the most arresting—as *Hagen dragged down by the Rhine-maidens* is the masterpiece—of that wonderful series illustrating Mr. Heinemann's new edition of Wagner's *Siegfried and the Twilight of the Gods*. But, happily, here is the decoration for the title-page. How weirdly suggestive it is! *The Norns* here, seated before the gnarled old tree-trunk, unwinding, with uncanny absorption, the rope of fate, while the fearsome creature, Fafner, lies in the foreground. With what imaginative power this fine artist, this superb illustrator, has drawn his lines and shadows, and with what a vivid sense of decorative effect he has placed them!

The originality of Mr. S. H. Sime's art, his quaint and unexpected imaginings, his always unusual fantasies in design and decoration, have given him, among the illustrators of to-day, a place quite by himself. Nobody else is at all like him, and it is almost a magician's spell that he casts with his wonderful pen. Here in this illustration to Lord Dunsany's *The Gods of Pegāna*, he has made this *Slid*, "the god whose soul is in the sea," the centre of a sort of cosmic pattern of amazing ingenuity, while in the face of the god is an Oriental inscrutability, with a suggestion of sensual appeal, but no spiritual idea. A very material, human god, this "Lord of all the waters in the world," the "miser, Lord of wealth in gems and pearls," who becomes gradually more fascinating as the significance of the design grows upon one. "For here may Slid repose beneath the Sun, and smile at the gods above him with all

the smiles of Slid, and be a happier god than those who sway the world, whose work is life and death."

It is a notable characteristic of the illustrative drawings of the present day, that deliberate design, pattern, decoration, are seemingly of more importance as pictorial motives than dramatic and poetic expressiveness. With the great illustrators of the sixties it was, of course, otherwise. Expression came first and foremost, yet design was always with them, controlling emotion unobtrusively. Look at Millais's beautiful illustrations of Tennyson, or his *Parables*, or his *Love*, drawn from Coleridge's poem, expressing the very rapture of romantic passion ; or look at Rossetti's wonderful *Palace of Art* designs, or Holman Hunt's *Lady of Shalott*, or Madox Brown's *Prisoner of Chillon*, or any of Sandys's, say the superb *Rosamund, Queen of the Lombards*, and the fascinating *Amor Mundi*,—how convincing they all are in expression, with emotion, passion, poetry, drama, vital in their beautiful designs. Now, here is a remarkable drawing, *Ethne returns to the Mortals*, by Mr. John P. Campbell, illustrating romance, and Celtic romance too, with its supernatural atmosphere. See how the modern illustrative imagination pictures such a subject. With a precise design composed mainly of straight lines, and, as component parts of the design, a woman and a man on either side of a gateway, looking furtively at each other, their costumes repeating the textures of the gates and the ground, to conform to the pictorial pattern. This convention of decorative illustration, that merely suggests the human significance, is, of course, an interesting and important development of contemporary black and white. Mr. Gerald Metcalfe, on the other hand, in his illustrations to Coleridge's *Christabel*, in Mr. Lane's edition of the poems, follows with expressive effect the older example of direct representation, suggesting the imaginative pictorial influence of Sandys, with a decorative sense of Mr. Metcalfe's own. Coleridge, too, is the inspiration of Mr. G. C. Field's drawing, " *The ice was here, the ice was there, the ice was all around.*" The artist has, with something more than cleverness, suggested the eerie atmosphere of *The Ancient Mariner*. In the drawing of the antique ship, in the mystery of the subtle tones, there is imagination. A rare emotional expressiveness gives life to the beautiful drawing by Mr. R. T. Rose, *The Holy City—Pilgrims sighting Jerusalem*, and here is broad and simple composition, with the artistic unity of impression, and the vitality of draughtsmanship, that make this artist's work so interesting and distinctive. A charming drawing for Mr. Thurston's " City of Beautiful Nonsense," done very sensitively with chalk, is *The Departure*, by Mr. Emile Verpilleux. In that sad figure of the " little old white-haired

lady," watching from her window a gondola on the moonlit Lagoon, is not the pathetic ending of this beautiful story told very simply, very tenderly, and quite artistically?

Mr. W. Heath Robinson's delightful drawing of *A Faun* is a fancy of very gladsome humour, especially as regards the faces and the hands of the drinking yokel and the infantile Bacchanal. Of a curious fantastic humour is *The Piper* of Mr. Stewart Orr, with his dogged piping, heedless of the fascination of the frogs. Mr. J. A. Shepherd's *Young Thrush and Grasshopper* is characteristically whimsical; while an extraordinary ingenuity has helped Mr. Carton Moore-Park to make a distinguished chalk drawing of *The Pageant of the Beasts*, for nearly all the beasts one knows seem to be hurrying along in that great crowd, while the stately tree salutes with its nodding leaves.

The Combat of Mr. George Morrow is, I suppose, an illustration; anyhow, in vigorous pen and ink, it tells its own story. This one may say, too, of Mr. Alfred Leete's skilful and characteristic illustration of his quip; of Mr. C. E. Brock's *A Music Hater*, with its physiognomic expression so keenly and humorously observed in the attitudes of the juvenile pupil and the old music-master; of Mr. Geoffrey Holme's cleverly designed whimsey, *A Concert Party*; of Mr. Harry Rowntree's humorously suggestive, and skilfully sketchy, *The First Cigar*, and of Mr. Munro Orr's powerfully grim and dour study of *The Pirate*.

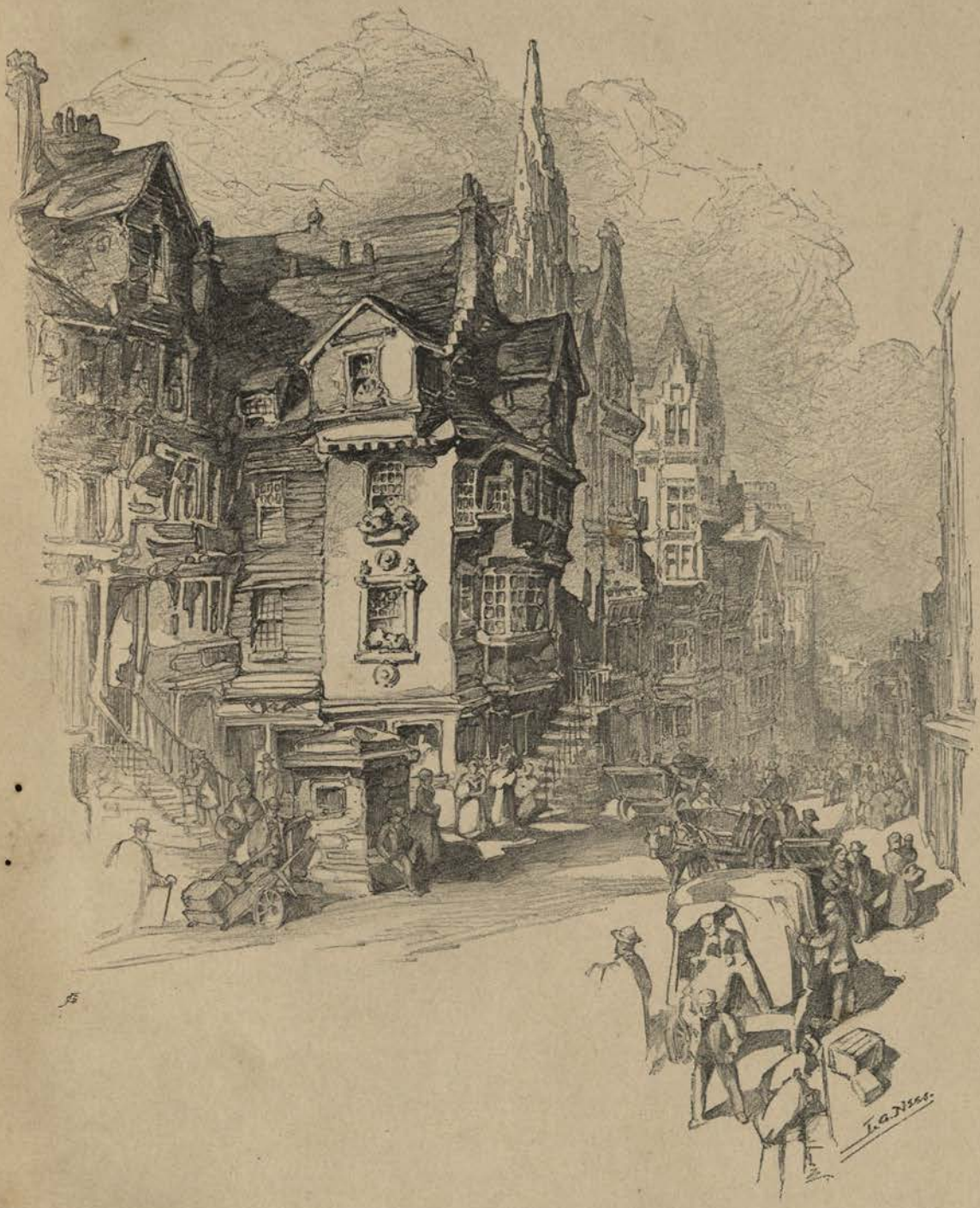
In Mr. Gordon Browne's *Running the Gauntlet*, a delightful humour is implicit in the self-consciousness of the pretty Dutch girl, knowing she must be admired, and the efforts of the five Dutch fishermen to pretend indifference. Mr. E. T. Reed's comic manner is so thoroughly individual that his signature is almost superfluous on the whimsical study "*As Your Ludship pleases!*" Character, genuine character, with natural humour, is the pictorial domain of Mr. George Belcher, and in his charcoal drawing of the old man with the ear trumpet, and the elderly woman with the respirator, he exploits it very happily. Look at the woman's glove. Pen and ink, richly used for tone, give us an amazingly real and vivid study of senile character in Mr. John Hassall's *Old Fiddler*, a figure of pathetic humour. The man lives, the drawing is so full of vitality. Note the hands with the fiddle, and the upturned eyes that seem to lift the old man's heart up to the notes he thinks he hears. This is art; so is the broadly-handled old man's head by Mr. Borough Johnson. Now let us give a word of welcome to caricature and Mr. Max Beerbohm, the ever-delightful "Max." Here he shows us amusingly Mr. George Moore, "palely loitering," I

suppose, after saying his "Hail and Farewell," and, by the movement of his hands, with ever so much more quite as entertaining, to say; or is he here merely the ghost of his old realistic self? Max is so elusively suggestive.

Turn we now to Mr. W. Graham Robertson's *The Coming of the Faerie Lady*, a decoratively fantastic vision of Miss Ellen Terry—very properly as the centre of a galaxy of stars—presumably designed for a woodcut. Fantasy and decoration too, expressed with extreme delicacy of pencilling, make the appeal of Mr. Vernon Hill's *Garden of Dreams;* and in Mr. Lewis Baumer's refined study of a very charming lady, and in Mr. Walter West's dainty *Miss Wareham*, there is also a tender grace of draughtsmanship; while in Mr. Bernard Partridge's *The Sacque* we have that vivacious touch of his pen we know so well. Finally, here is a very spirited drawing by that other distinguished *Punch* artist, Mr. G. D. Armour. In *Hunt Steeplechase—one of the last fences*, he gives us horses that are truly alive. And truly alive, too, I think we must allow, are our black and white artists to-day, as much alive in their several ways—for to-day at least—as the dead masters who have continuously broadened the traditions.

(By permission of George Sandeman, Esq.)

"THE HOLY CITY—PILGRIMS SIGHTING JERUSALEM." PEN DRAWING BY R. T. ROSE



"JOHN KNOX'S HOUSE, EDINBURGH"
LEAD PENCIL DRAWING BY J. A. NESS, A.R.E.

"WARWICK." PEN DRAWING
BY SYDNEY R. JONES

"LE PUY." LEAD PENCIL DRAWING BY
SIR ALFRED EAST, A.R.A., P.R.B.A., R.E

(Illustration for Lord Dunsany's "Gods of Pegāna")

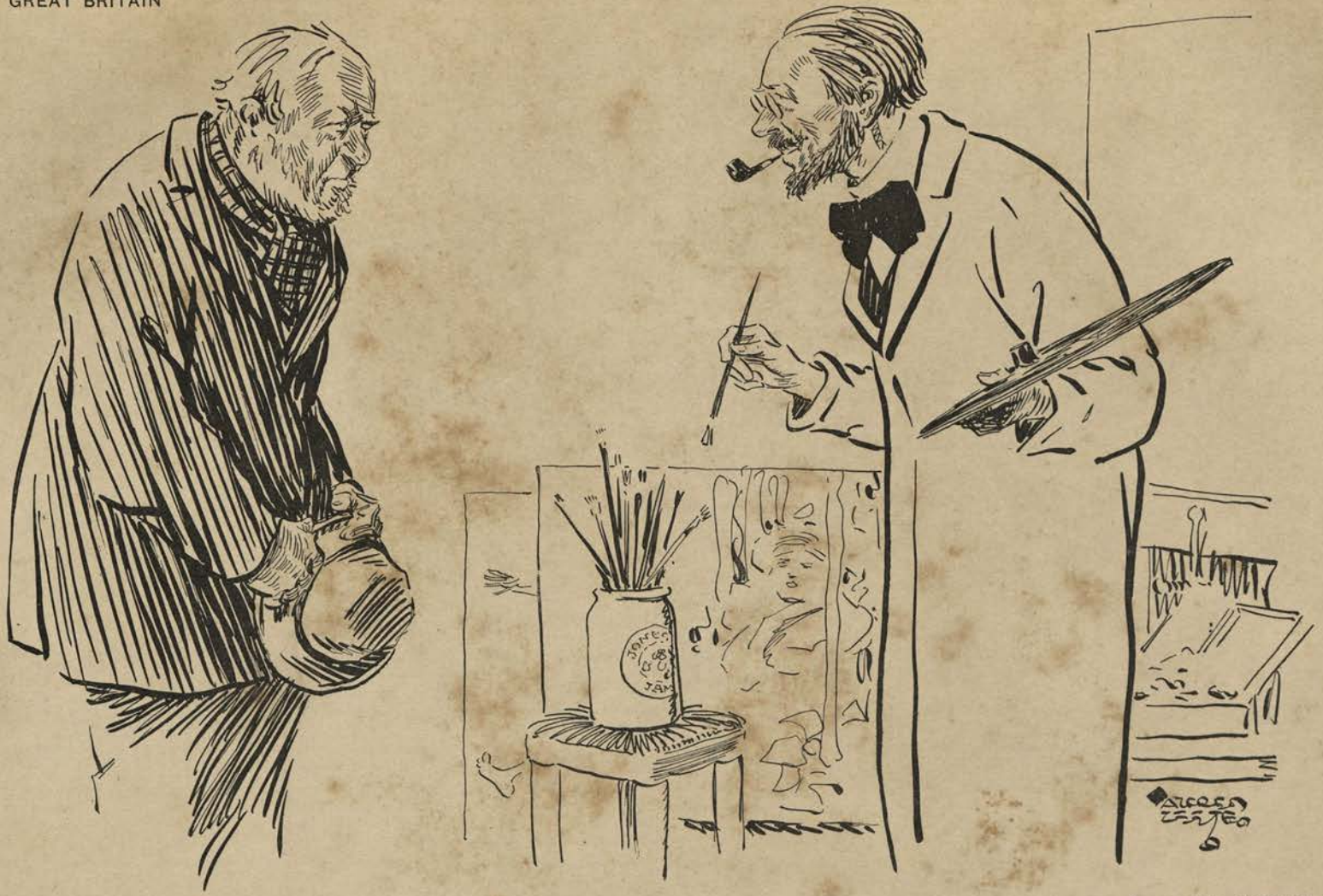
'SLID, THE GOD WHOSE SOUL IS IN THE SEA." PEN AND WASH DRAWING BY S. H. SIME

"'THE DOLPHIN' BELOW BRIDGE"
PEN DRAWING BY DONALD MAXWELL

"IN BADENOCH." CHALK DRAWING BY
D. Y. CAMERON A.R.A., A.R.S.A., A.R.W.S.

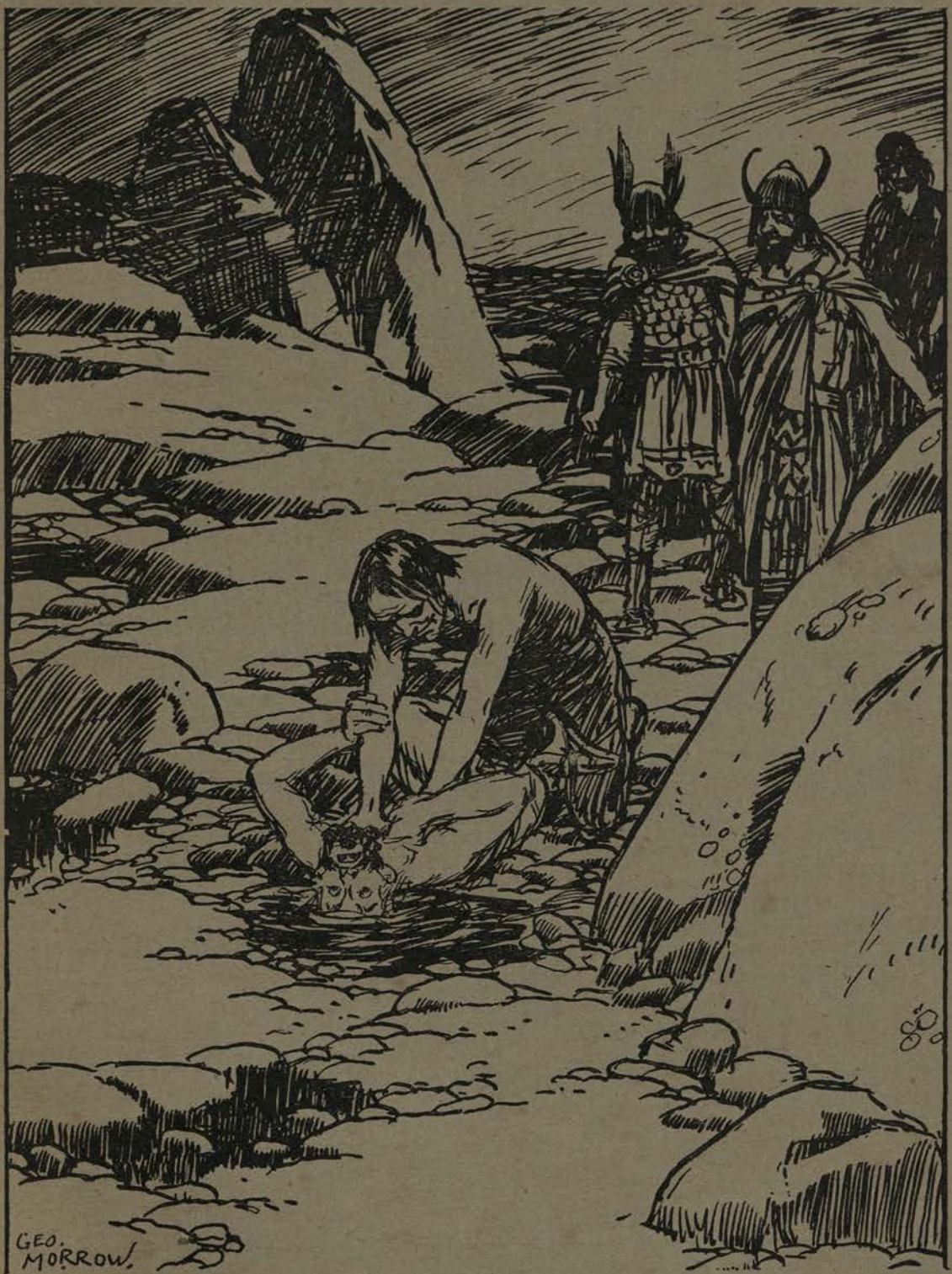
"ELMS AT THE CAMBRIDGE 'BACKS'"
LEAD PENCIL DRAWING BY H. M. BROCK, R.I.

"A CONCERT PARTY." PEN DRAWING
BY GEOFFREY HOLME, R.B.A.



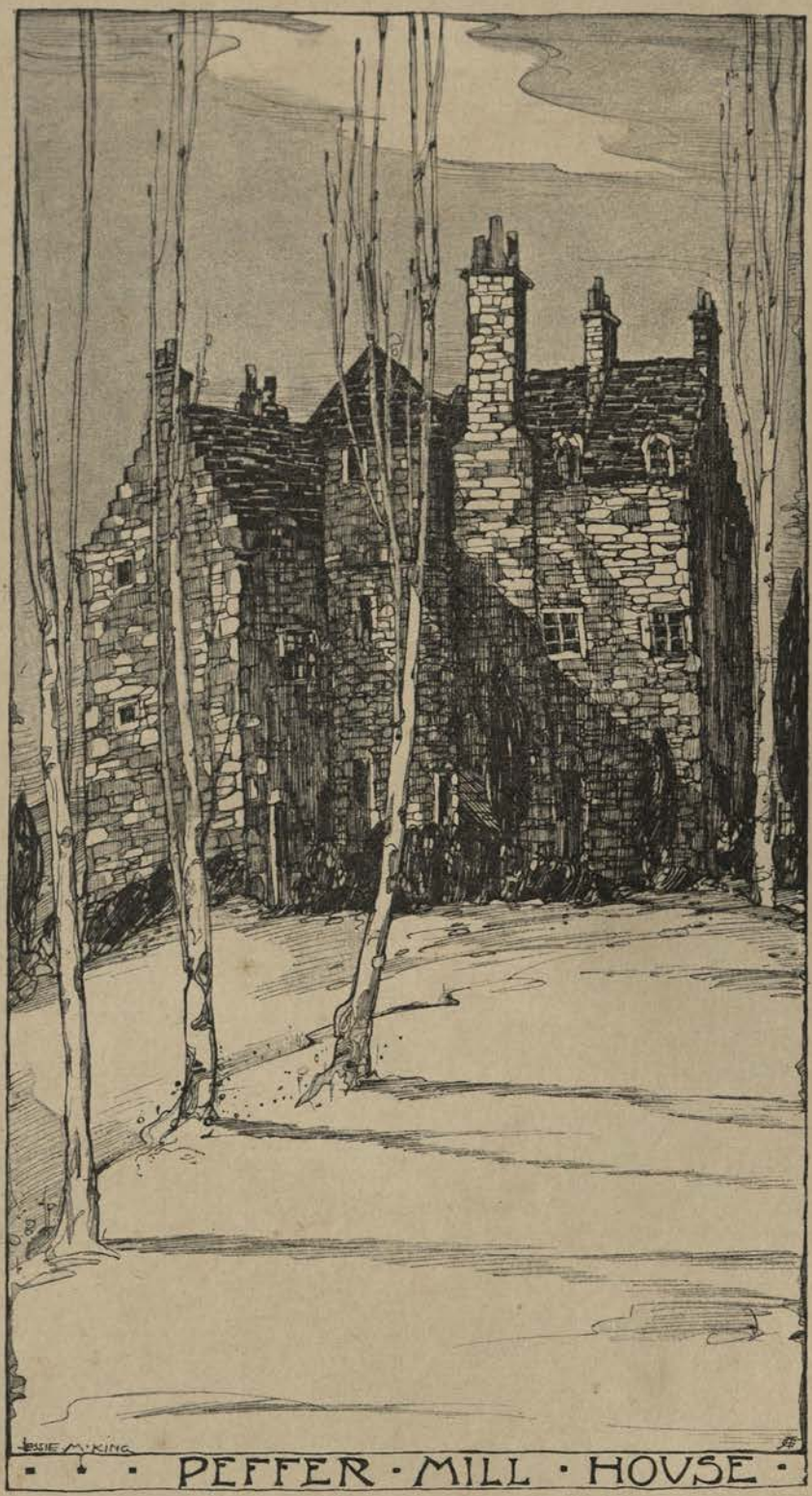
THE ARTIST: "HAVE YOU EVER SAT BEFORE?"
THE MODEL: "ONLY ONCE, SIR, ON A JURY"
PEN DRAWING BY ALFRED LEETE

"MAIDENS' REVEL." PEN DRAWING
BY DOROTHY PAYNE



"THE COMBAT." PEN DRAWING BY GEORGE MORROW

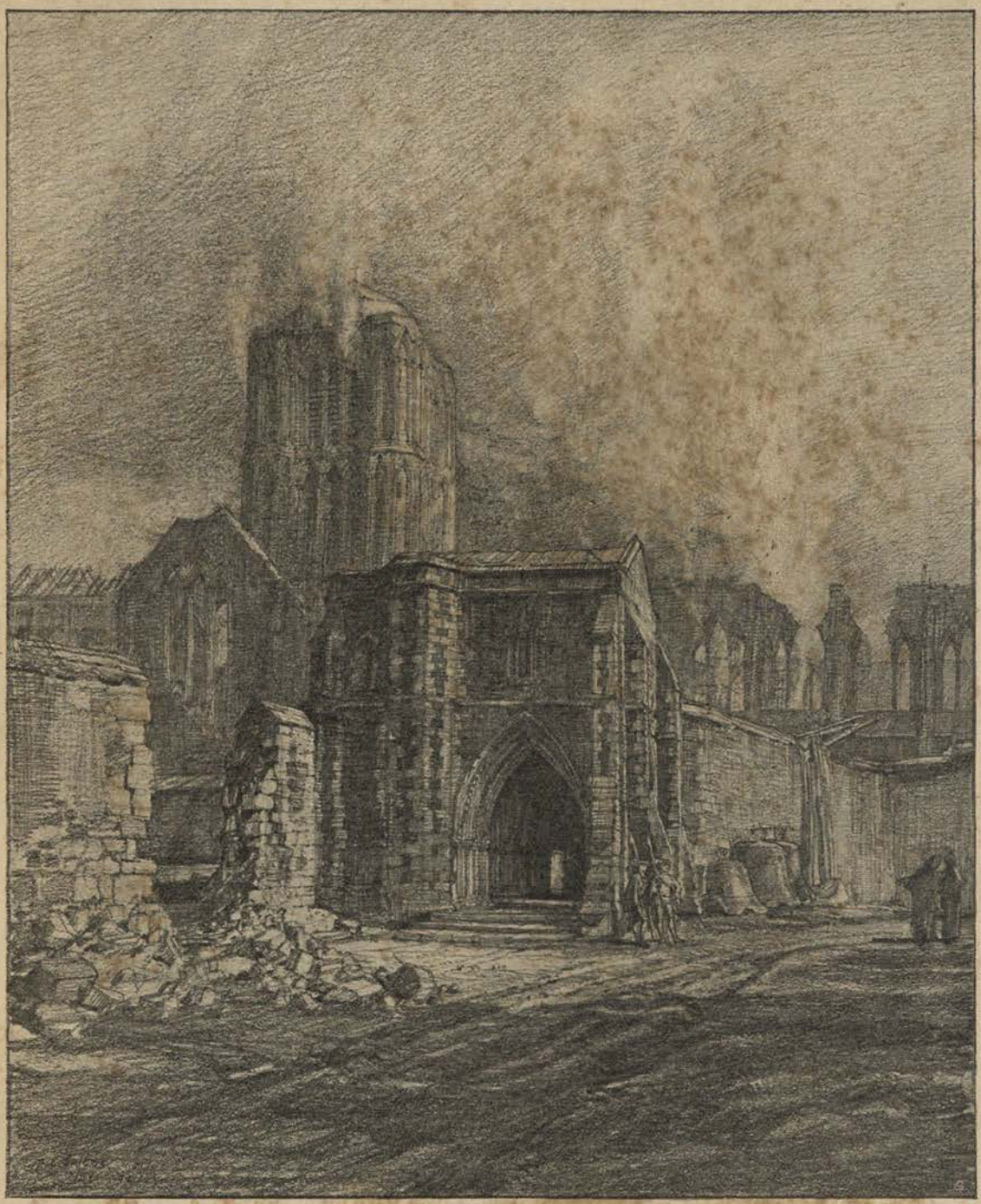
"THE LAMENT." PEN DRAWING
BY JESSIE M. KING



"PEFFER MILL HOUSE." PEN DRAWING BY JESSIE M. KING

From "The Grey City of the North"
(T. N. Foulis, Edinburgh and London)

"THE LOST SHOE-BUCKLE." PEN DRAWING BY ANNIE FRENCH



'DISSOLUTION." LEAD PENCIL DRAWING BY F. L. GRIGGS

"SUNDOWN IN BADENOCH." CHALK DRAWING BY D. Y. CAMERON, A.R.A. A.R.S.A., A.R.W.S.

"THE COMING OF THE FAERIE LADY" (MISS ELLEN TERRY AS "FIRST FAIRY"). PEN DRAWING BY W. GRAHAM ROBERTSON, R.B.A.

"SUMMER MORNING." PEN DRAWING BY F. H. BALL

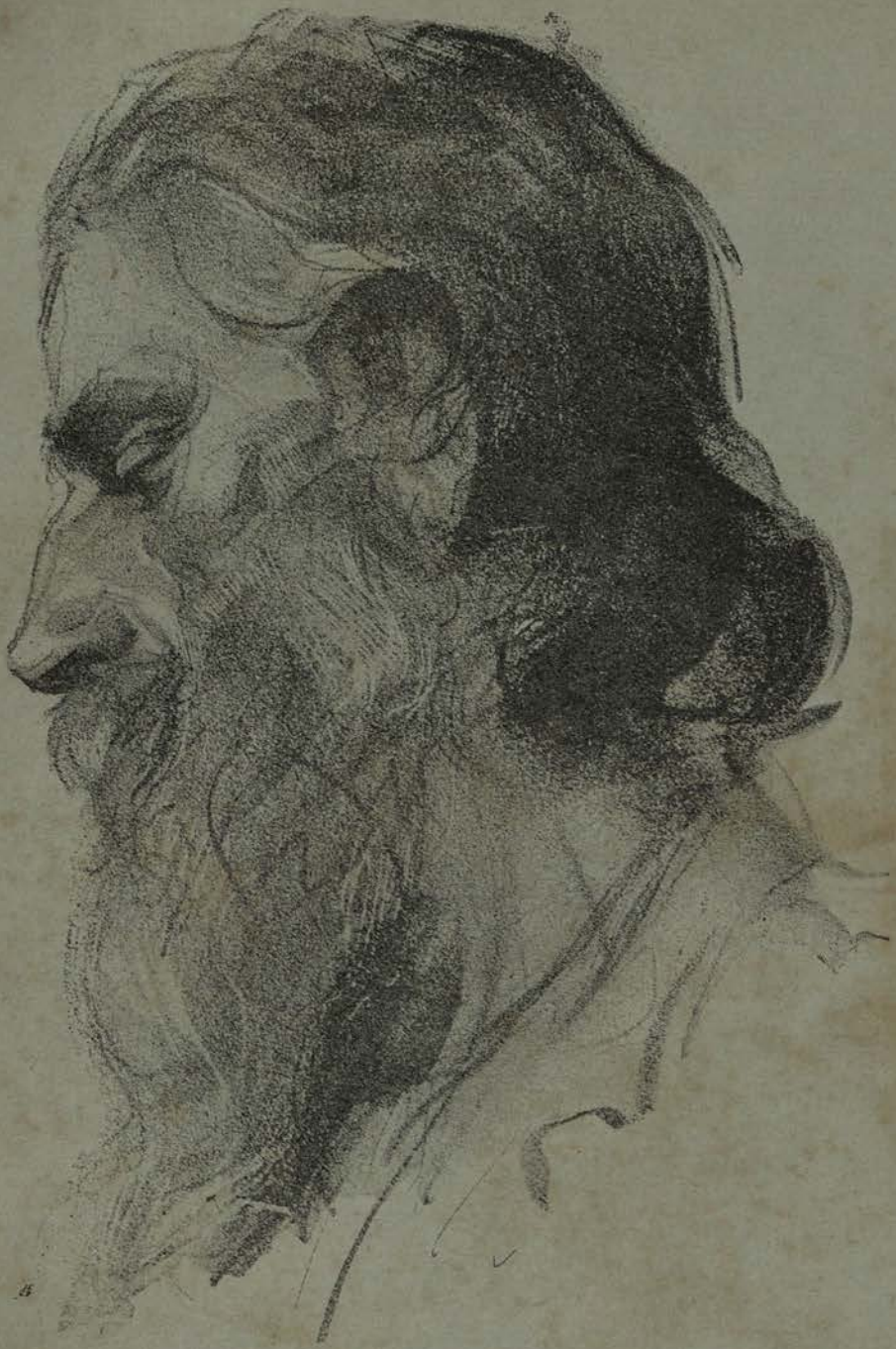
"THE SACQUE." PEN DRAWING
BY BERNARD PARTRIDGE

From "Siegfried" (Wagner's "Ring of the Niblung")
(Wm. Heinemann, London)

"THE NORNS," DECORATION FOR TITLE-PAGE, AND "THE DRAGON FAFNER," HEADPIECE
PEN DRAWINGS BY ARTHUR RACKHAM, R.W.S.

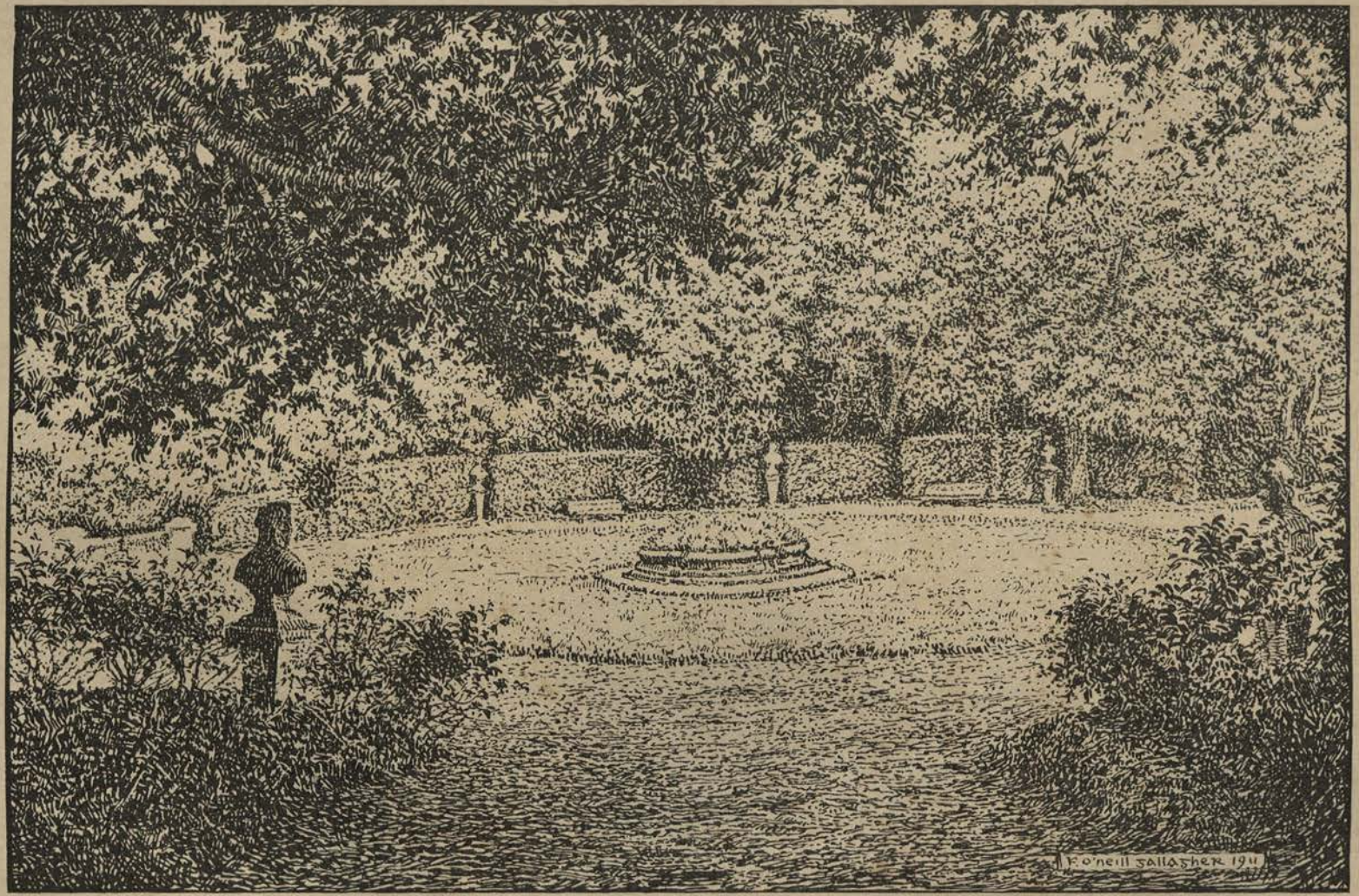
"PUTS ON HER SILKEN VESTMENTS WHITE
AND TRICKS HER HAIR IN LOVELY PLIGHT"
PEN DRAWING BY GERALD METCALFE

From "The Poems of Coleridge"
(John Lane: The Bodley Head, London)



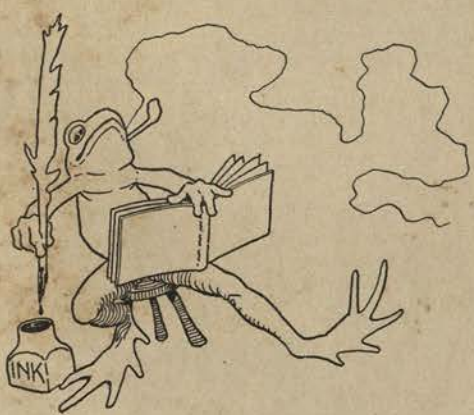
PORTRAIT STUDY IN CHALK BY
E. BOROUGH JOHNSON, R.I.

FARRINGDON CHURCH, WEST END. LEAD PENCIL DRAWING BY A. E. NEWCOMBE



"A GARDEN." PEN DRAWING
BY F. O'NEILL GALLAGHER

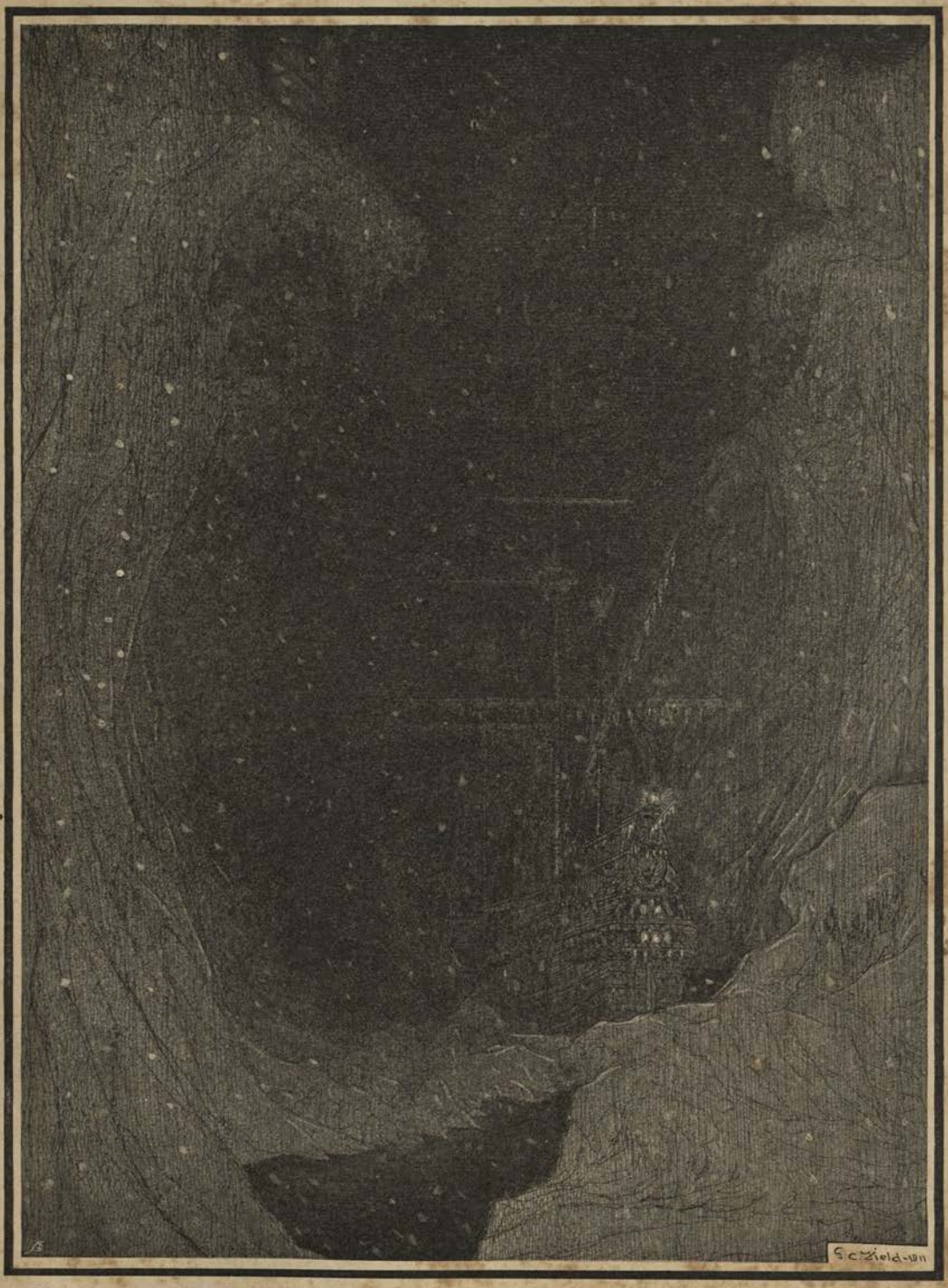
LEAD PENCIL AND CHALK
DRAWING BY LEWIS BAUMER.



"THE PIPER." PEN DRAWINGS BY STEWART ORR

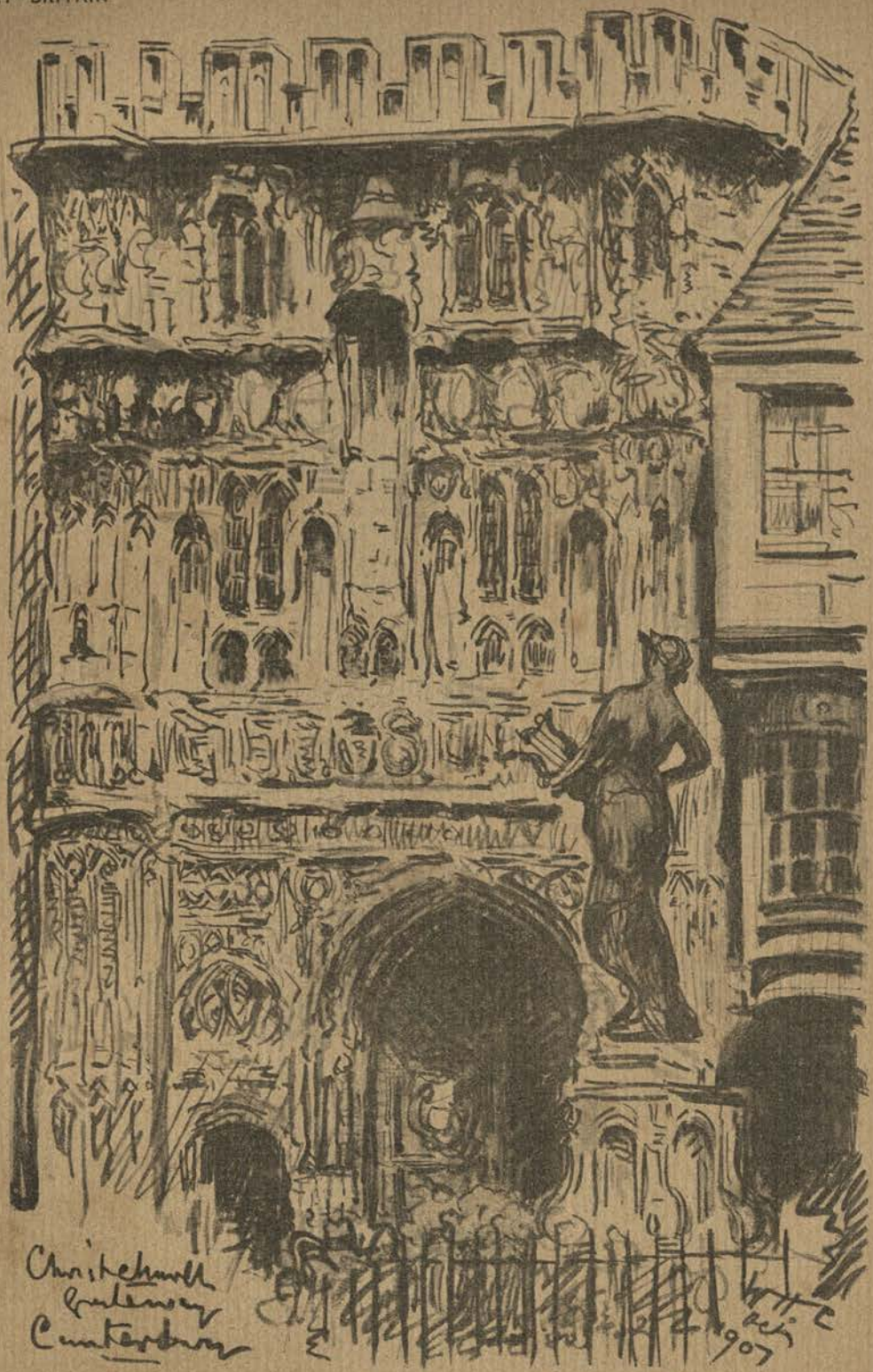
"A MUSIC HATER." PEN DRAWING BY C. E. BROCK

"THE TEMPEST." PEN DRAWING
BY W. T. HORTON



"THE ICE WAS HERE, THE ICE WAS THERE, THE ICE WAS ALL AROUND." ILLUSTRATION FOR "THE ANCIENT MARINER." PEN AND WASH DRAWING BY G. C. FIELD

"A FAUN." LEAD PENCIL DRAWING BY W. HEATH ROBINSON



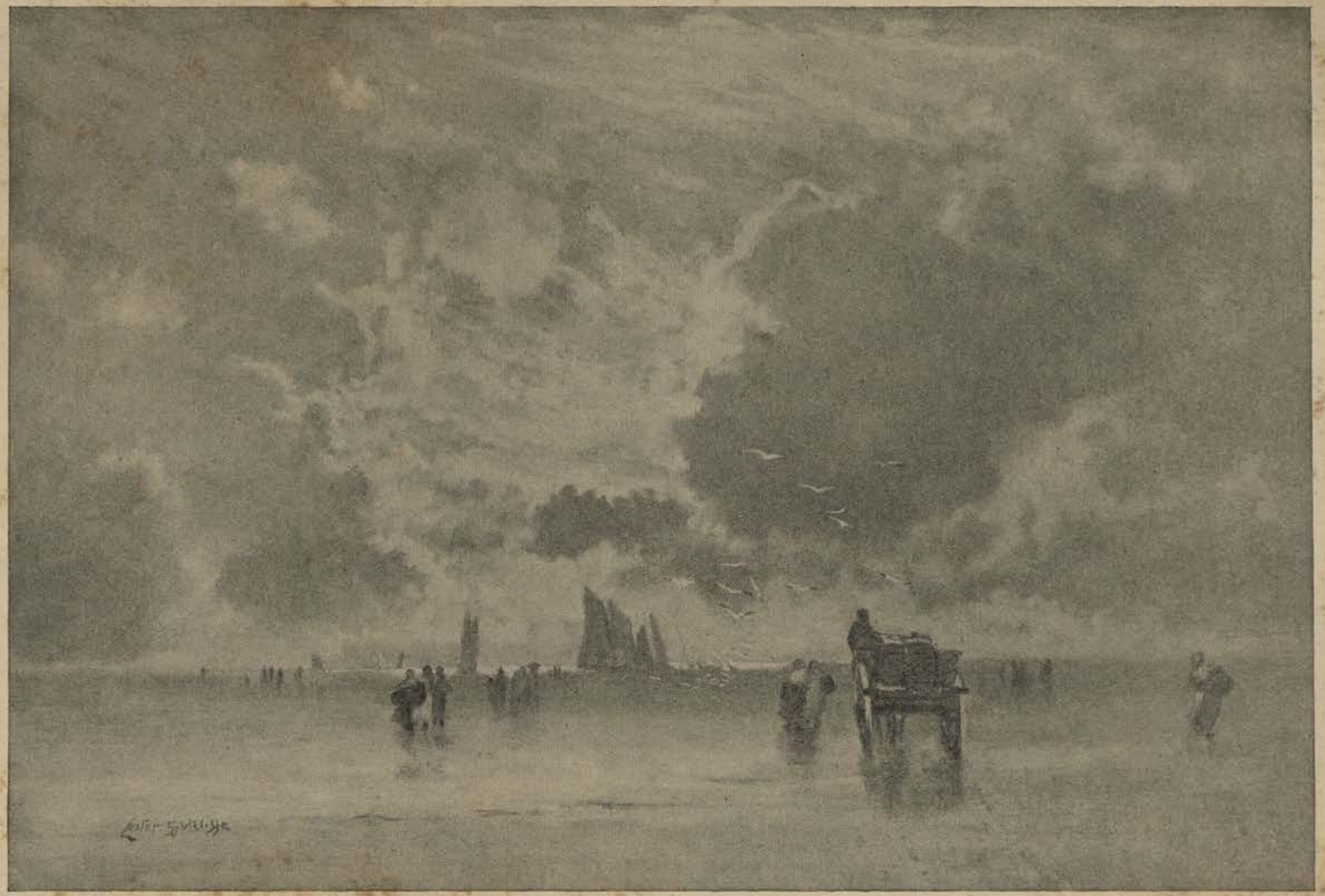
"CHRISTCHURCH GATEWAY, CANTERBURY."
CHALK DRAWING BY W. H. CHARLTON

"THE SONG." LEAD PENCIL DRAWING
BY ETHEL LARCOMBE

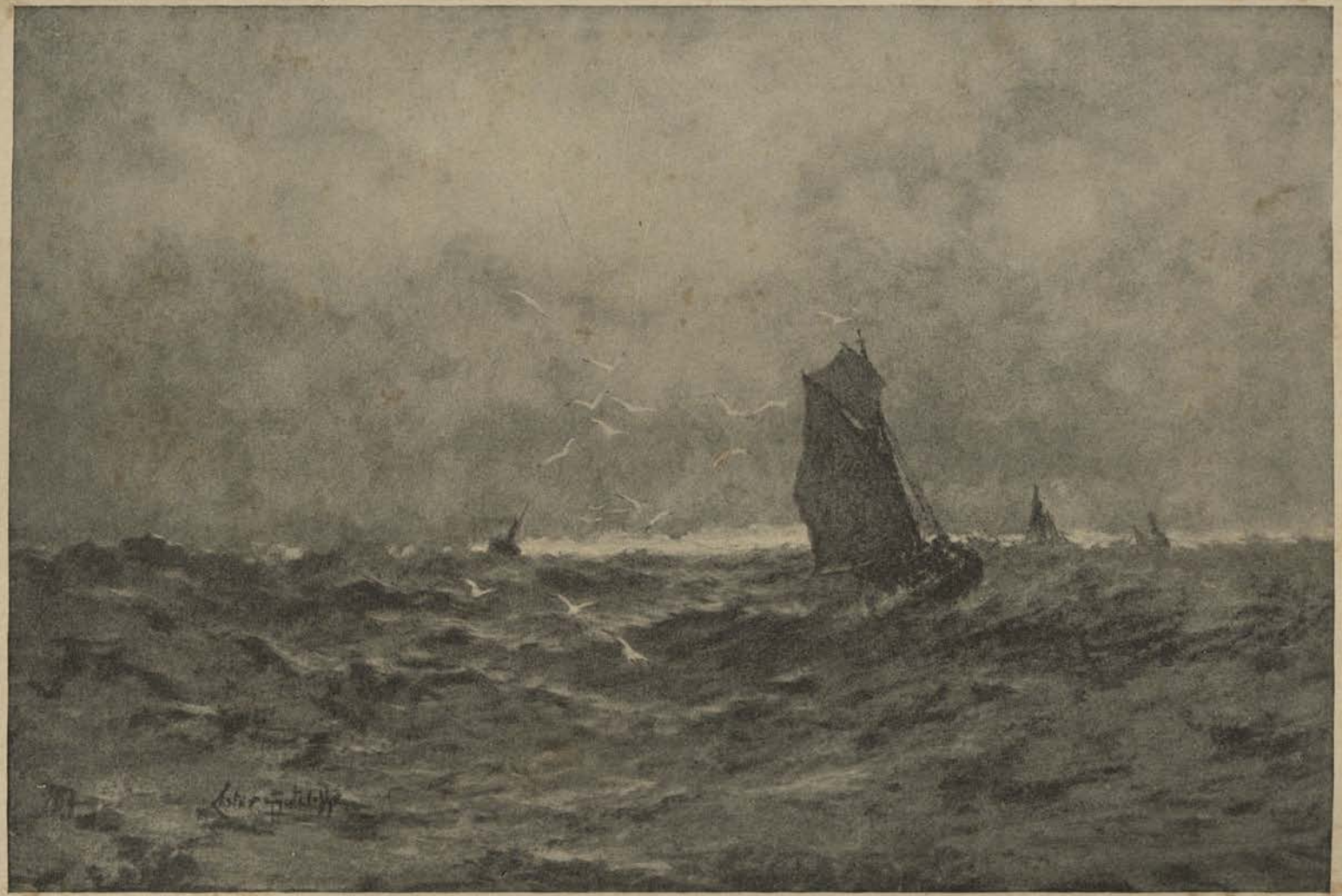
'THE PAGEANT OF THE BEASTS." CHALK DRAWING BY CARTON MOORE-PARK

(In the collection of John G. Wilson, Esq.

"AMONG THE ARRAN HILLS." CHALK DRAWING
BY D. Y. CAMERON A.R.A., A.R.S.A. A.R.W.S.



'A SEPTEMBER MORNING CORNWALL." CHARCOAL DRAWING BY LESTER SUTCLIFFE R.C.A.



"IN THE GREY DAWN—EAST COAST," CHARCOAL DRAWING BY LESTER SUTCLIFFE, R.C.A.

"THE FIRST CIGAR." PEN DRAWING
BY HARRY ROWNTREE

"GARDEN OF DREAMS." LEAD PENCIL DRAWING BY VERNON HILL

"HUNT STEEPLECHASE—ONE OF THE LAST FENCES." LEAD PENCIL DRAWING BY G. D. ARMOUR

By permission of the Proprietors of "The Field")

From "Highways and Byways of Bucks"
(Macmillan & Co., Ltd., London)

"GREAT HAMPDEN PARK"
PEN DRAWING BY F. L. GRIGGS

(In the collection of Gustav Mayer, Esq.)

"OSTERIA DEL CIPRESSO, ORVIETO"
LEAD PENCIL DRAWING BY MUIRHEAD BONE

"MISS WAREHAM." LEAD PENCIL DRAWING
BY J. WALTER WEST, R.W.S.

(Copyright reserved)

"ETHNE RETURNS TO THE MORTALS." ILLUSTRATION FOR CELTIC ROMANCES." PEN DRAWING BY JOHN P. CAMPBELL

"AS YOUR LUDSHIP PLEASES!"
LEAD PENCIL DRAWING BY E. T. REED

"YOUNG THRUSH AND GRASSHOPPER." PEN AND LEAD PENCIL DRAWING BY J. A. SHEPHERD

(*By permission of the Proprietors of "The Sketch*

"THE OLD FIDDLER." PEN DRAWING BY JOHN HASSALL, R.I.

"MR. GEORGE MOORE." PEN AND WASH DRAWING BY MAX BEERBOHM

"THE DEPARTURE." CHALK DRAWING
BY EMILE VERPILLEUX

From "The City of Beautiful Nonsense"
(Chapman & Hall, Ltd., London)

"RUNNING THE GAUNTLET." PEN DRAWING BY GORDON BROWNE, R.I.

"SPEAK YOU SO GENTLY? PARDON ME, I PRAY YOU"
"AS YOU LIKE IT" (ACT II, SCENE 7)
CHARCOAL AND WASH DRAWING BY GEORGE BELCHER

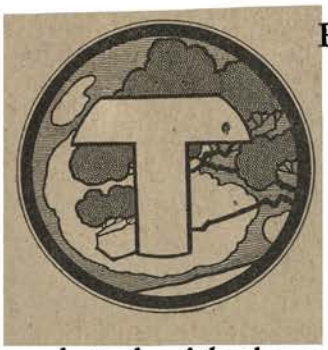
(By permission of the Proprietors of "The Tatler")

(In the collection of Thos. W. Orr, Esq.)

"THE PIRATE." PEN DRAWING BY MONRO ORR

HOLLAND

HOLLAND. By Ph. Zilcken.



THE art of drawing is rarer than one would think, for it is a special art, every painter and sculptor being by no means a clever draughtsman. I mean the power of expressing in lines and shadows, in black and white, either through a landscape or a figure subject, a personal emotion. At all times it has been so; when one looks at the drawings of Holbein, Dürer, or Leonardo da Vinci, they are all endowed with the most delicate feeling, quite perfect, though very different in character. And the time has gone for ever, we may hope, when Rembrandt was considered to be a bad draughtsman!

But after the Primitive artists, and the painters of the Renaissance, a decadency set in, and drawing became conventional. This conventionalism struck a deep root, and modern drawings show but too often its chilly influence. The reason of this is that it is not sufficiently understood that a drawing should be a *personal* expression, just like any other artistic creation.

In countries where numerous Academies are found drawing is often weak and devoid of individuality. Also it sometimes happens that artists do not draw much, because they paint their pictures direct from nature, or from the model. And this is why, when painters have left the art-schools, they often neglect drawing, and, except those who are endowed with special gifts, become poor draughtsmen in black and white. Of course there are many exceptions to this rule, but the more an artist paints directly from nature the less he draws.

In Holland painting direct from nature (I am thinking of making finished pictures out of doors) is not so commonly practised as elsewhere, and much attention is paid to composition. Our modern masters—Israëls, Bosboom, Mauve, and the brothers Maris—made, in their youth, elaborate studies in black chalk, lead pencil, and oils. But when they had mastered their technique they painted their pictures in their studios, having remembered the effects and the colours observed in the open country-side. And who will say their works are inferior to those made in the open air by other painters of their day? Many of our younger artists work in the same manner, while some prefer to commune more closely with nature; and thus it happens there is much diversity, individuality and sincerity displayed in the drawings reproduced in the Dutch section of this number.

In Holland the art of illustrating is but rarely practised,

because of the impossibility of earning a livelihood thereby. The number of illustrated periodicals is limited, and, in consequence of the comparatively small editions, the prices paid for drawings must be comparatively low. The work of the few draughtsmen who do illustrate is generally rather mechanical, and does not show the freedom of treatment which characterises the drawings of artists like Corot, Jules Jacquemart, or Vierge.

Mrs. Baukema-Philipse, mentioned in THE STUDIO Winter Number of 1900, has continued to make exceedingly elaborate pen drawings, displaying rare delicacy and feeling, qualities which place her in the first rank among our artists. She favours as subjects quiet corners of old churches, the calm of rustic dwellings, and sometimes more impressive subjects like the Utrecht Cathedral illustrated here.

Nelly Bodenheim, a young artist of Amsterdam, has created for herself quite a special style with her silhouettes, in the manner of those little portraits of a hundred years ago. With much humour and feeling she has drawn whole series of such prints for children's books, reviving in Holland the style which made Rivière, and many other "Chat-Noir" artists, celebrated some years ago.

Rie Cramer is very young, and a newcomer amongst our black and white artists. She arrested attention recently in Holland and abroad with a couple of delightfully illustrated children's books, of which "The Little Diamond Princess" was written and illustrated by her. She has also made a small number of refined little etchings. In some respects her work seems to have come under English influence; but qualities of subtle feeling, decorative taste, and, in the backgrounds, of classical Italian elegance, shown in her work, give her a personal place in our art.

W. O. J. Nieuwenkamp is the most independent of those few artists who generally look more behind than forward. Having travelled extensively in Java and the Dutch Indies, his decorative works, which have much personal merit, have been somewhat influenced by the art of those eastern climes. He has published a remarkable book, "Rambles on Bali," in which all his genuine qualities are brilliantly represented. Nieuwenkamp is an earnest, steady worker, who has also made a number of etchings in his own style, grand of aspect and delicate in feeling.

J. W. R. Wenckebach, who was represented in the 1900 Volume, is one of our best pen-and-ink artists and an illustrator of merit. He has continued to produce admirable drawings, displaying sound draughtsmanship and a fine feeling for line.

The other artists represented in this volume are all better known as painters. Akkeringa is one of our best and most earnest

workers amongst the younger men. He paints flowers, and Scheveningen fisherwomen mending their nets, but more generally children playing in gardens or in woods. He always treats these subjects with real artistic taste, as, for instance, in the delightful spots of colour which emanate from the contrast of children's dresses in the open air.

Lizzy Ansingh is a niece of our well-known portrait painter Mrs. Van Duyl-Schwartze. Without any doubt the counsels of her aunt have had considerable influence upon her work. She has concerned herself with still-life paintings, her "doll" subjects having attracted considerable attention; while at the same time she has drawn many small portraits in black chalk, displaying skill, directness of expression, and taste.

M. Bauer, the well-known painter-etcher of Oriental scenery, travelled for many years through Turkey, Egypt, Arabia and British India. He elaborates his subjects according to his own personal vision, and has made in this style numerous little etchings in Constantinople, and, later on, larger ones in India. Bauer is also an original illustrator, as shown in his series of lithographs for Flaubert's "Légende de Saint-Julien" and Villiers de l'Ile Adam's "Akëddysséril."

Mrs. Suze Bisschop-Robertson is one of our most powerful painters, endowed with a masculine strength. Her figure subjects, as well as her landscapes, are broadly and firmly treated, and she is a fine colourist, able to express the most delicate shades of black. Often a note of rich yellow brings out and enlivens her dark harmonies, which have always great distinction, and prove her to be a close observer of nature.

Arthur Briët is one of our best painters of interiors. To have a personality of one's own, after Israëls, Neuhuys, and many others have treated these subjects, is no easy task. Briët, however, by his gifts of close observation and colour, his conscientious drawing and correctness, distinguishes himself from many other younger painters, and takes a special place in our painting.

Etienne Bosch is one of the younger artists, and, if he has been influenced in his earlier work by Bauer, he has now "found himself." About 1890 he was a fervent practiser of symbolism, then the fashion, but since that time he has travelled much in Italy, where he produced many pictures and etchings of Venice, Rome, and Sorrento, which reveal his dreamy character and his individual vision and charm.

Mrs. Van Duyl-Schwartze, our celebrated portrait painter, who executed, amongst other well-known works, our Queen's last

portrait, of which a study has been admired at Rome this year, is a pastellist of rare ability and talent. She has made a speciality of children's portraits. Sometimes she makes excellent charcoal sketches, like the *Arab Woman*, reproduced here, which shows all her finest qualities.

Jan van Essen studied in the atelier of Greive at Amsterdam. He began as a landscape painter under different influences, and with town views, somewhat in the style of James Maris. Having met, in 1885, John Swan, who saw his studies of wild animals, the English artist advised him to devote himself to animal painting. Thus he painted his well-known pictures of pelicans, tigers and lions, which are characterised by their firm and typical drawing.

Gorter, the President of "Arti et Amicitide" at Amsterdam, is a landscape painter of talent, whose clear moonlight effects, on vast landscapes and transparent waters, have made his name known to a large public. These pictures of his generally arrest the attention at exhibitions by their limpidity, clearness and effulgency.

H. J. Haverman began his career by painting absolutely academical pictures, which attracted attention. After a journey to Spain and Morocco he changed his manner, and joined a group of young painters of Amsterdam, who sought originality. Haverman has executed a number of portraits of political and other personalities for special publications, and at the same time he has gained popularity with his "Mother and Child" pictures, *maternités* as Carrière called these subjects.

Henricus, one of our few real illustrators, is known by his important works somewhat on the line of Grasset; he is also a decorative painter of merit, and studied at The Hague. Henricus' ability is great. After a sojourn in Tunis he had an exhibition of pastel drawings, landscape and figure subjects, which made a sensation in Holland. But I think his most personal gifts are best displayed in his more or less "stylised" compositions.

Hoynck van Papendrecht, a painter of military subjects, has executed innumerable pencil and pen sketches of soldiers and of various types, and even of landscapes and animals. He was for years a worker on the *Daily Graphic*, London, but of later years has devoted himself more especially to painting. His drawings show the qualities of a genuine illustrator by their ease, action, and directness.

Theo van Hoytema, one of our most refined artists, executes decorative paintings and somewhat decorative prints, the subjects being borrowed from animal life. His "Herons," "Turkeys," and "Monkeys" are celebrated. Some years ago he issued a most delicately treated calendar, which he himself entirely drew on the

lithographic stone. All the birds, insects, and wild plants of our country furnished the subjects of these softly coloured prints, which formed an adornment to any room on account of their tasteful and decorative style.

Anton Koster made in his youth a number of studies and etchings in the South of France and in Holland. Later on he went to Haarlem, where the beauties of the flowering bulb-fields attracted him immensely. He became a specialist in this line, so that his tulip-gardens in sunshine and in pale grey weather made him famous. Koster is also a pen-and-ink artist of great ability.

M. van der Maarel, a painter whose aim is to produce in his paintings perfect harmonies of colour and tone, like musical symphonies, sometimes executes broadly treated charcoal studies of individual character.

Mastenbroek belongs to the few painters of Rotterdam. The harbour and the river scenes on the Maas, along this town, offer him splendid subjects, as the moving clouds place the groups of boats alternately in the light or shadow. Mastenbroek is the only modern painter who has interpreted these scenes, rendering with much ability the glittering light effects, the movement of the smoking steamers and tugs, the undulating waves of the river.

Roermeester, one of the rare Dutch artists who preceded in many respects the brothers Maris and Mauve, is one of our veteran landscape painters. He likes the old and fast-disappearing corners of Holland, the immediate surroundings of Leiden, the lakes, and the delightful little town of Giethoorn, in which place he finds subjects which he elaborates into picturesque compositions by his sympathetic rendering.

Spoor may be classed among our younger painters. In his youth he received advice from William Maris, and the splendid influence of the brothers Maris, upon those who had the advantage of approaching them, had a lasting effect. It may have been that the few counsels given by William Maris to Spoor made him the delicate draughtsman he is. Without doubt his portraits of children are of peculiar merit, on account of the feeling which characterises them.

Tholen, one of our most sympathetic landscape painters, is never bound by any class of subject. He has executed a few striking little etchings, and he has painted portraits of children as well as typical views of Holland, in subtle colours, showing most delicate, penetrating sentiment; at the same time he is a fine draughtsman. Tholen has rendered with much charm and sincerity the different aspects of our ever-varying climate.

Professor van der Waay, for years one of the most successful teachers at the Amsterdam State Academy of Art, cannot devote much time to his art. Notwithstanding this, his rare works are very skilfully and correctly drawn. His subjects are generally types of Dutch country-women, and he often shows a preference for Amsterdam orphan-girls, in their picturesque garb of black, red and white.

Wysmuller, an Amsterdam landscape painter, is well-known for his winter scenes, little Dutch villages, covered with snow, along canals. The artist does not like the pure white snow, but he prefers to paint it in contrast with yellowish skies of setting suns, in a soft blueish-grey harmony. Wysmuller paints, also, autumn scenes, and is a good draughtsman of our typical landscape.

CHALK STUDY BY SUZE ROBERTSON.

"BABY'S BREAKFAST."—CHALK DRAWING BY SUZE ROBERTSON

·TOLHUIS·

From "Old Amsterdam"
(The Niemos van den Dag, Amsterdam)

"OLD TOLLHOUSE." PEN DRAWING
BY J. W. R. WENCKEBACH

"WIND ON THE DUNES." PEN DRAWING BY J. W. R. WENCKEBACH

From "Fair Dunes"
(Verkade & Co., Zaandam)

"A YOUNG WOMAN FROM CORDOVA." CHARCOAL DRAWING BY THÉRÈSE SCHWARTZE.

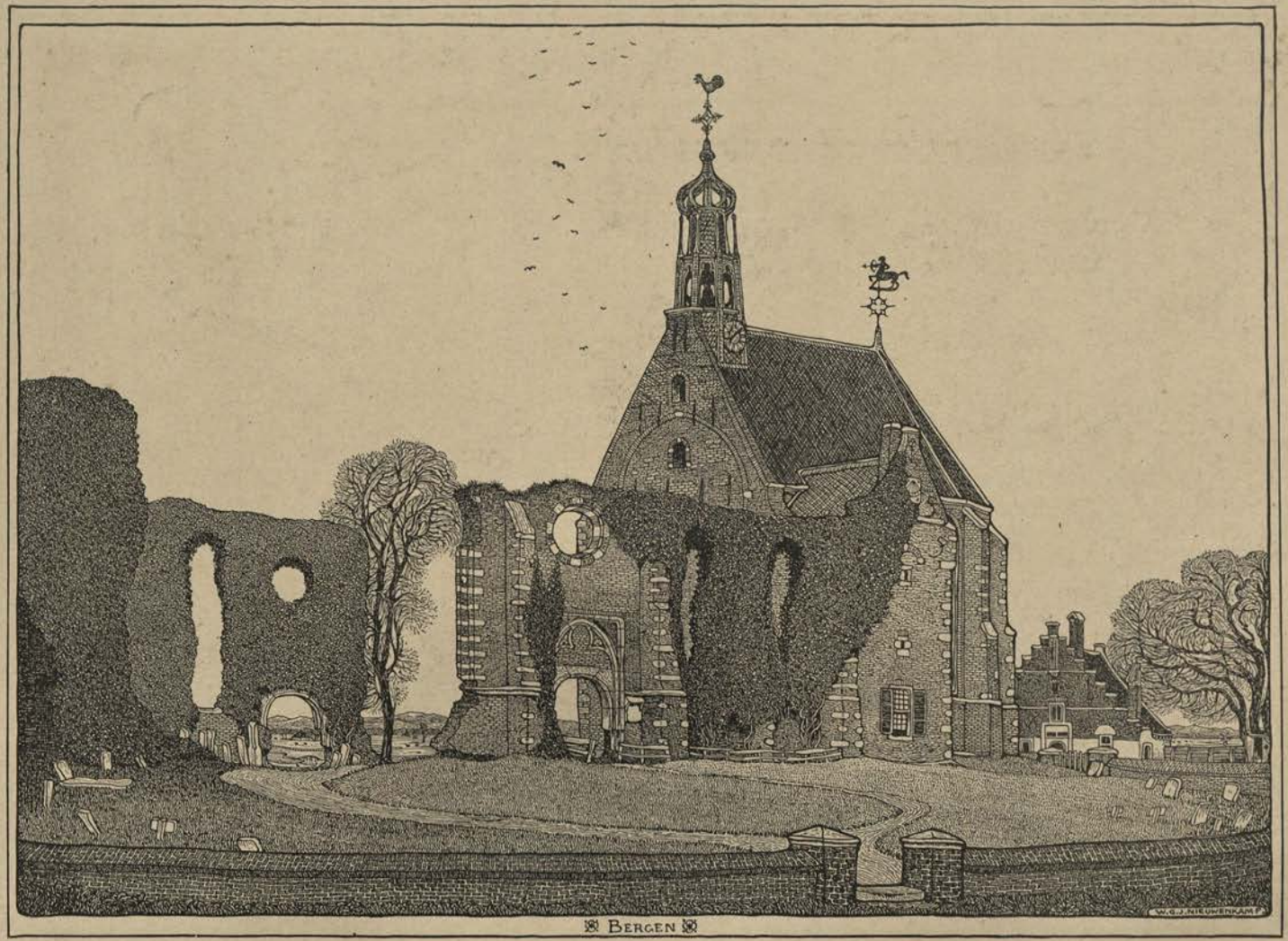
"THE OLD LOCK AT DELFSHAVEN." CHALK DRAWING BY J. H. VAN MASTENBROEK

"UNLOADING." CHALK DRAWING
BY J. H. VAN MASTENBROEK

'ARAB WOMAN." CHALK DRAWING BY THÉRÈSE SCHWARTZE

"VIEW ON THE ISLAND OF BALI." LEAD PENCIL DRAWING BY W. O. J. NIEUWENKAMP

63895



BERGEN

"CHURCH AND RUIN AT BERGEN"
PEN DRAWING BY W.O.J. NIEUWENKAMP

"AN AMSTERDAM ORPHAN GIRL." LEAD PENCIL AND CHALK DRAWING BY N. VAN DER WAAY.

"A VOLENDAM CHILD." CHALK DRAWING BY N. VAN DER WAAY

"LANDSCAPE IN GELDERLAND"
PEN DRAWING BY A. L. KOSTER

"AN OLD BRIDGE." CHALK DRAWING
BY G. J. ROERMEESTER

ILLUSTRATIONS FOR "IN HOLLAND STAAT EEN HUIS"
PEN DRAWINGS BY NELLY BODENHEIM

"INTERIOR IN BRABANT."
CHALK DRAWING BY A. BRIËT.

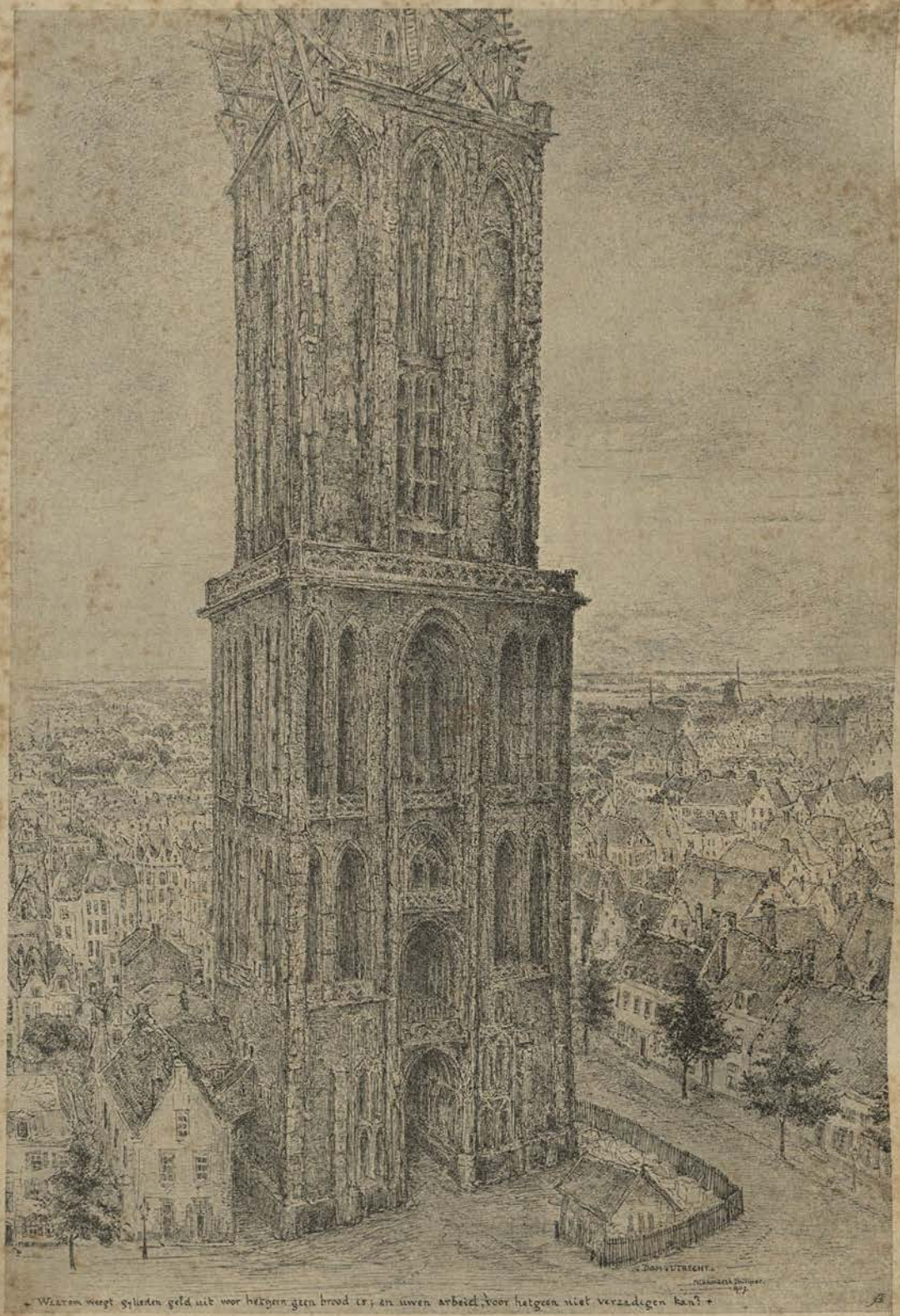
LEAD PENCIL STUDY
BY HENRICUS

"THE OLD UNCLE." CHALK DRAWING BY LIZZY ANSINGH

LANDSCAPE. CHALK DRAWING BY J. H. WYSMULLER.

(By permission of Messrs. E. J. Van Wisselingh & Co.)

"FAÇADE OF THE CATHEDRAL AT GENOA"
CHALK DRAWING BY M. A. J. BAUER



"DOM TE UTRECHT." CHALK DRAWING
BY M. BAUKEMA-PHILIPSE

"CHRISTUS." PEN DRAWING BY ETIENNE BOSCH

"AUTUMN EVENING, GIETHOORN."
CHALK DRAWING BY G. J. ROERMEESTER.

"A PARROT." LEAD PENCIL DRAWING
BY THEO. VAN HOYTEMA

"AN ENGLISH SETTER." CHALK DRAWING BY JAN VAN ESSEN

"TIGER DRINKING." CHALK DRAWING BY JAN VAN ESSEN.

"STREET SCENE IN BERLIN." PEN AND LEAD PENCIL DRAWING BY J. HOYNCK VAN PAPENDRECHT

"BLOKZYL." CHALK DRAWING
BY W. B. THOLEN

"THE EDGE OF THE FOREST"
CHALK DRAWING BY A. M. GORTER

"A NOVEMBER DAY." CHALK DRAWING BY A. M. GORTER

PORTRAIT OF A CHILD. LEAD PENCIL AND CHALK DRAWING BY C. SPOOR

"MOTHER AND CHILD." CHALK DRAWING BY H. J. HAVERMAN.

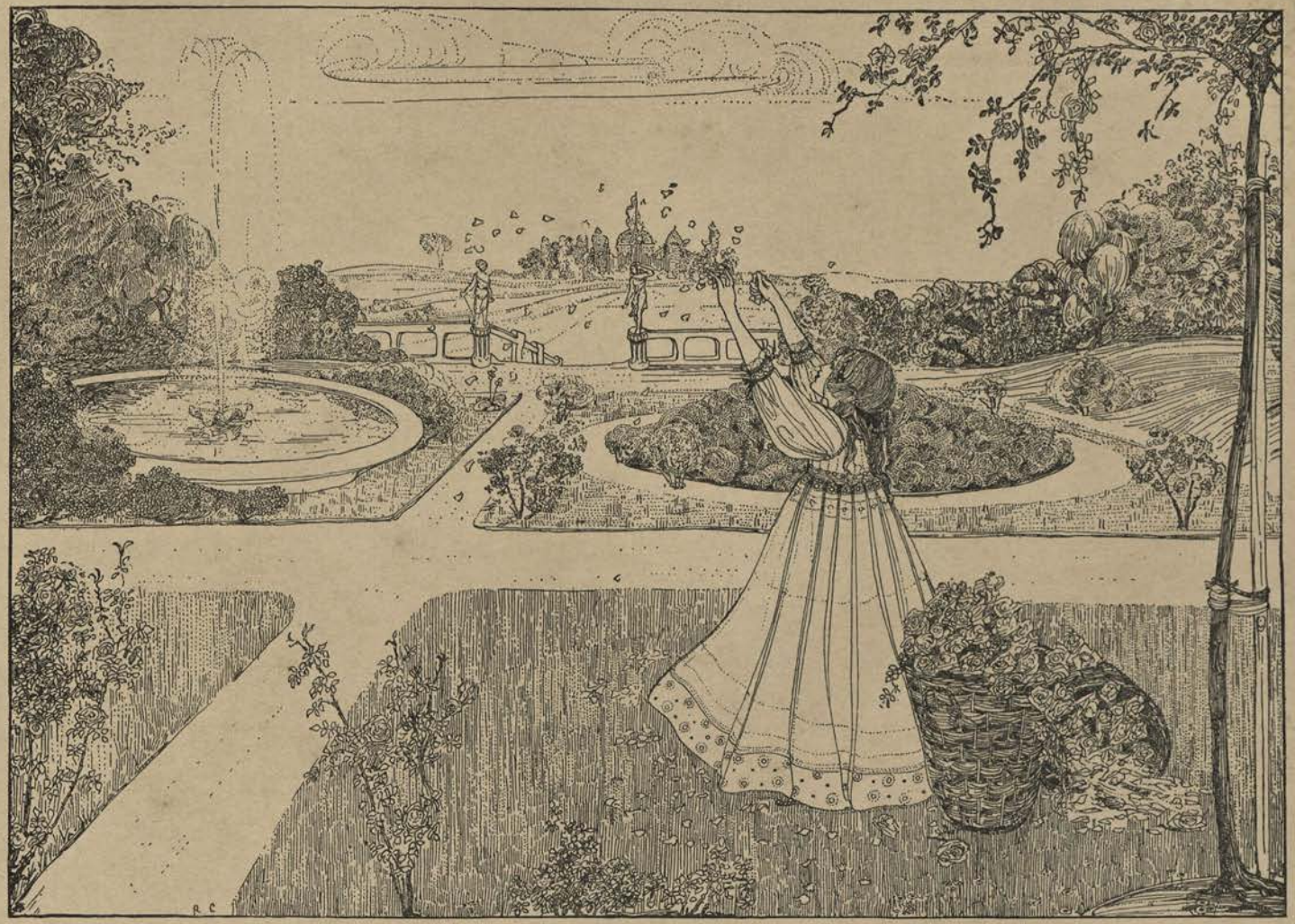


ILLUSTRATION FOR THE LITTLE DIAMOND PRINCESS." PEN DRAWING BY RIE CRAMER

"AT SCHEVENINGEN." CHALK DRAWING BY J. AKKERINGA

"BAKING WAFERS—CHRISTMAS EVE"
CHARCOAL STUDY BY M. VAN DER MAAREL

FRANCE

FRANCE. By E. A. Taylor.

RT need not always be solemn any more than life and nature need always be sad, but it must never be insincere; insincerity in art points only to the gallows, and sharpens the blade of the guillotine. The insincere artist, in spite of all appearances of honesty, is, and knows he is, a cheat and a murderer. It is true that a certain superficiality and insincerity in French art is felt by casual and unintentionally ignorant observers, more especially when considering the art of the illustrator, little distinction being made between the genuine and the false; for this we must pardon them and blame their grandfathers' traditions.

That the energy and vitality of art has always found, and still finds, its centre in France, cannot fairly be denied. Here the artist in black and white—I take the term in a broad sense to include draughtsmen in pen-and-ink, lead pencil, and black and coloured chalks—claims an honoured position, and is not regarded, as in so many other countries, merely as an illustrator, or outside the pale of those who use oil or water-colour as their mediums of expression. Thanks to the vast improvement in modern methods of reproduction, the best work is within easy reach of all. This improvement has offered a greater facility to the French draughtsman, by enabling him to express himself through various agencies, which before were barriers to a greater circulation.

The illustrative art of France is chiefly concerned with visual life, and is such that it lends itself to that spontaneity of expression, so distinctive of the national personality. It may take different forms, but in each and all sincerity is never lacking, and only prejudice can enter into adverse criticism, the prerogative of the self-assertive critic. A certain phase of English life has been revealed to the world through the art of Phil May; Steinlen portrays a similar side of French life. And underlying the comedies depicted by these artists truth and tragedy are never far to find. When we know the artist behind the drawing how different our judgment becomes. Against none of the artists whose work is reproduced in this volume can the charge of insincerity be brought.

Probably more than any other nation the people of France have an alliance with art, a love of what is beautiful forms part of their life; the artist is their brother, and is never considered as a mountebank, or as something that does not concern them. In the toiling life of France lives the spirit of Steinlen's art, he knows the

people better than they know themselves, and, ever mindful of them, sees and understands the tragedy which underlies their lives. No other artist is more tender to them, or stronger in his convictions when portraying their characteristics. Nature has ever been his lesson book; populated streets and outskirt lanes, hill-tops and downs, have all called to him, and the weary tramp and vagrant people his paper and canvas. In close sympathy with their wants and needs one can trace in his work his outlook on their melancholy and poignant life. To see how he treats the little wayfarers, who are housed for a time in some home of charity while their parents seek work, is but to know one human side of his nature; or how the three sisters and little brother find a haven of unknown joy in his studio, and are allowed to revel amongst his chalks; and with what delight he can show you their efforts, crudely copied from a Bon Marché catalogue, and signed to "Mon ami Steinlen" as from one artist to another. All these things count in greatness and make a full life. Passing from the personal to the technical side of his art, the same intuitive sensitiveness is felt; each medium and line is characteristic of his subject, and the treatment invigorated with its environment; no fine lines to interpret the rugged, or rugged to explain the fine.

Inimitable, too, is the rendering of child-life by Poulbot. *Les petits garçons* of the street are studied in all their minuteness of habit, and one can feel their naughtiness of way and abandon that describe their age of mischievousness. To turn over the illustrations of Jules Renard's "Poil de Carotte," or Leon Frapiès' "La Maternelle," from which our reproduction is taken, makes the reading of the text almost unnecessary; whether this be a virtue or not I do not linger to question, but it asserts the care and thought with which the artist gave his sympathy to the writers, and the union is an added joy to the reader. That some books are better without illustrations there is no doubt, and that many illustrations are artistically misplaced, as each year circles round, is too evident. I do not think anything gave me greater disgust than when some twenty years ago I saw the works of certain poets I love presented in padded volumes, with inanimate illustrations, which no doubt gained a *boudoir* popularity. It seemed good that the bard should rest under the fertile loam rather than be alive to see such insipidities. Our public libraries are ever open, where one may find his beloved historian and favourite author degraded with selections from other nations' art galleries, and insincere wash drawings and *chambre claire* productions. True, an artist must live, but if the jingle of earth's mineral is all he seeks, let us score out artist.

Art without a conscience can no more exist than the body without its soul.

And it is here we must thank the camera, inventor, and mechanic for the advance in reproductive methods; for they are doing, perhaps unconsciously, much to stamp out the incompetent and helping to place the best within easy reach of all, so that the artist now has little cause to blame his publisher for his own bad draughtsmanship.

Another delightful interpreter of child life is Jean Ray, but to appreciate his art to its fullness it is necessary to see his work in colour. At the "Salon des Humoristes" last year his thirteen exhibits formed one of the refined interests of that exhibition; how simple they all looked, but how complex the care required to attain the result! The child of the Bois de Boulogne and the Luxembourg are his chief delight, and his method of delineation one of prolonged study. He will play with the child, and enter into its spirit of the sunshine; or when rain and the evening drive it to a roof and four walls, he will mingle with its moods and toys, drawing little and absorbing much, until he takes away a correct impression of mind, form and character. Here his greater work is finished, and labour only of execution and translation to paper begins; in our reproduction the character of each child is undoubtedly observable. Note the mannerisms of the hands and legs, and the volume of expression in the back of the little fair-haired lady on the right. The same class of children, too, has always fascinated M. Boutet de Monvel, but his work is so impressed with his own personality and observation, that it does not make comparisons possible. One loves his children for his way of seeing them. Perhaps his illustrations for "Jeanne D'Arc" must be counted his finest work, and as he still retains the originals, the Art Gallery which can acquire the complete set will be fortunate. That sincerity is the essence of his art there is no doubt, and I always remember his remark when I asked him to place a value for insurance on a drawing. "Ah," he said, "value—the value of my eyes." And looking through his portfolios one realises the care there must needs have been to preserve still his clear vision, the pen being his one medium of expression. A feeling prevails that the time is not far distant when pen drawing will be revived, maybe with a greater fullness, like the wood-block revival in England. Pen-and-ink in France appears now to be more of a subordinate medium, and has to take but a back place to the pencil, chalk and charcoal box, and only those who have known it well still cling to its trusted traditions. In the work of A. Roubille it matters little whether the medium be chalk, pen, or pencil, his energy and facile nature finds an outlet with an equal distinction, and his art rank

pre-eminently amongst his fellow artists. Roubille is a worker amidst work, his studio is not an idling salon, nor a place to dream until the mood comes; he has mastered mood, and makes it answer to his bidding.

So, too, one feels the strenuous life in the work of Hermann Paul. Choice and variety are at your command, pencil and coloured chalks being his principal love, though his portraits and paintings in oil mark him as a many-sided artist. He has been looked upon as an interpreter of the political side of French life, but only by those who were brought into touch with his notable cartoons during the Dreyfus trial. But politics, real or pictorial, are far from view in his beautiful home and studio in the heart of the Forest of Meudon, where one can while away days and nights, looking through folio after folio of his joys and comedies, gathered in the Channel Isles and the Paris boulevards.

The same sense of spontaneity is the keynote of the art of Ricardo Florés, and his varied ability is markedly interesting, as the numerous publications illustrated by him manifest. The pen-and-ink work by Carlègle asserts distinction, and from his brother artists always elicits wide admiration, be it such work as his illustrations for Henri Duvernoi's "Crapotte," or for his books for children, where each article of furniture becomes a living thing, or for the more serious "Aurore et Phèbus," from which our illustration is taken.

Various types of Parisian life are amongst much that claims the attention of the artist in the gentler mediums, and the character and the outlook of the women of Montmartre find an emphatic interpreter in Lobel Riche, who, though better known by that side of his art, displays considerable versatility. So, too, the little messenger girls, milliners, *blanchisseuses*, and the dainty *trottins*, attract the coloured crayon of Pezu Carlopez, who catches always the refinement, movement and inherent attractiveness of his subjects. One can trace no sense of sadness in his art.

Bernard Boutet de Monvel, in his illustrations for "The Chronicles of Parisian Life," finds excellent opportunities for depicting another side of life in the French capital, though his work in this direction is not so well-known as his colour prints, or his oil-painting, always individual, but so wrongly termed the only legitimate *attaché* of an artist. To Julien Lemordant the call of the sea and its fishers appeals; in his work there is no misuse of material, the rough, rugged characters are assimilated with no meanness, and his line of movement has always the vigour and swirl of the wind, or delicacy of calm; charcoal and a brush line sway

most pleasingly in his hand, and obey his speed in arresting a fleeting effect. For him his art is always momentarily full.

For purely imaginative work France claims less attention than other countries in Europe. There is so much of interest in the everyday life of the Parisian that one does not wonder at this, or long for the imaginative side. Life seems so full and brief, but the ability is there and the soul of the dreamer, and one comes across the work of Rapail Freida with surprise, and a desire to wait and think arrests one. He lives in a world of his own, dipping to earth only for his lines and forms; and to hear his own retiring explanation of his work but adds to one's admiration. His drawing of the youth who sought nature and passed it every day, makes you think—his art makes you think. Our reproduction from "Les Elfes" is but one of a vastly interesting series in preparation for "Les poèmes barbares," by Le Conte de Lisle. The work of Maxime Dethomas would require more than the limited space at my disposal to do justice to his strength of personality and individualism, and in a short article one can but touch on the fringe of his art. For those who would desire a further exploration, his illustrations for Paul Adam's "Le Trust," Eugène Montfort's "La Turque," or the play "Amants la Douloureuse" by Maurice Donnay, will offer a field for much genuine enthusiasm; and still remembered in Paris are his extraordinary drawings and designs for "Le Carnaval des Enfants" at the Théâtre des Arts, and his power in the use of charcoal and colour.

To speak of Forain in a few words is only to sum up a great draughtsman, richly endowed with keen powers of observation, always clever, never insincere. Now that etching has claimed his interest let us hope it will not lure him entirely away from his inspiring delineations with his pen.

To fully appreciate the art of Adolph Giraldon one must see it in its real setting in his many books *de luxe*; probably no other artist in Paris has such a clear knowledge and experience of book design and its ornamentation. For some years the Glasgow School of Art sought his services and advice as professor of that most interesting branch of the institution. A complete summary of his work, by M. P. Verneuil, will be found in "Art and Decoration."

Lucien Monod's drawings in pencil and chalk, and his lithographs, have a wide appeal, and his portrait studies rank very high. In his hasty sketches much vitality and realism is felt, and our reproductions speak for themselves of his special method of expression. The little *croquis* by Rene Buthaud is the work of one of the younger recruits in the vast field of French draughtsmanship.

The distinctive note of contemporary Parisian artists is that they are workers, though the sprinkling of them seen on the boulevards and in the cafés through the day and night, with pale æsthetic faces shrined in long hair, and bodies little outlined in wide pantaloons, seem to indicate a prevalent idleness. But one cannot superficially explore a beehive; the drones one always tumbles against, and even to judge from appearances is a pitiable trait.

"LA BLANCHISSEUSE." CHALK DRAWING BY PEZU CARLOPEZ.

"CHEZ L'ANTIQUAIRE." PEN AND CHALK DRAWING BY J. L. FORAIN

"THE WINDMILL." PEN AND WASH DRAWING BY RICARDO FLORES.

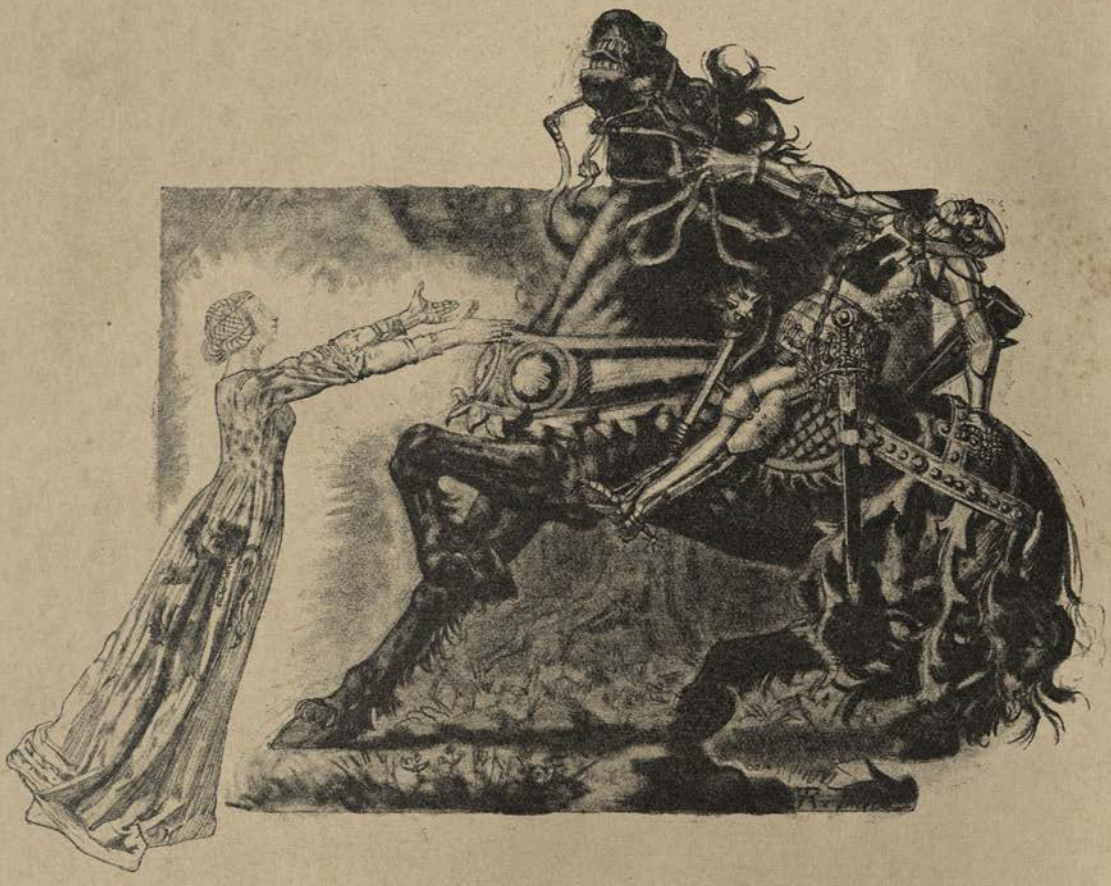
PORTRAIT STUDY IN LEAD PENCIL AND CHALK BY LUCIEN MONOD

PORTRAIT STUDY IN LEAD PENCIL
AND CHALK BY LUCIEN MONOD

PORTRAIT STUDY IN LEAD PENCIL AND CHALK BY LUCIEN MONOD.

PORTRAIT STUDY IN CHALK
BY HERMANN PAUL

PORTRAIT STUDY IN PEN
AND INK BY RENE BUTHAUD



"LES ELFES." LEAD PENCIL AND CHALK DRAWING BY RAPAIL FREIDA

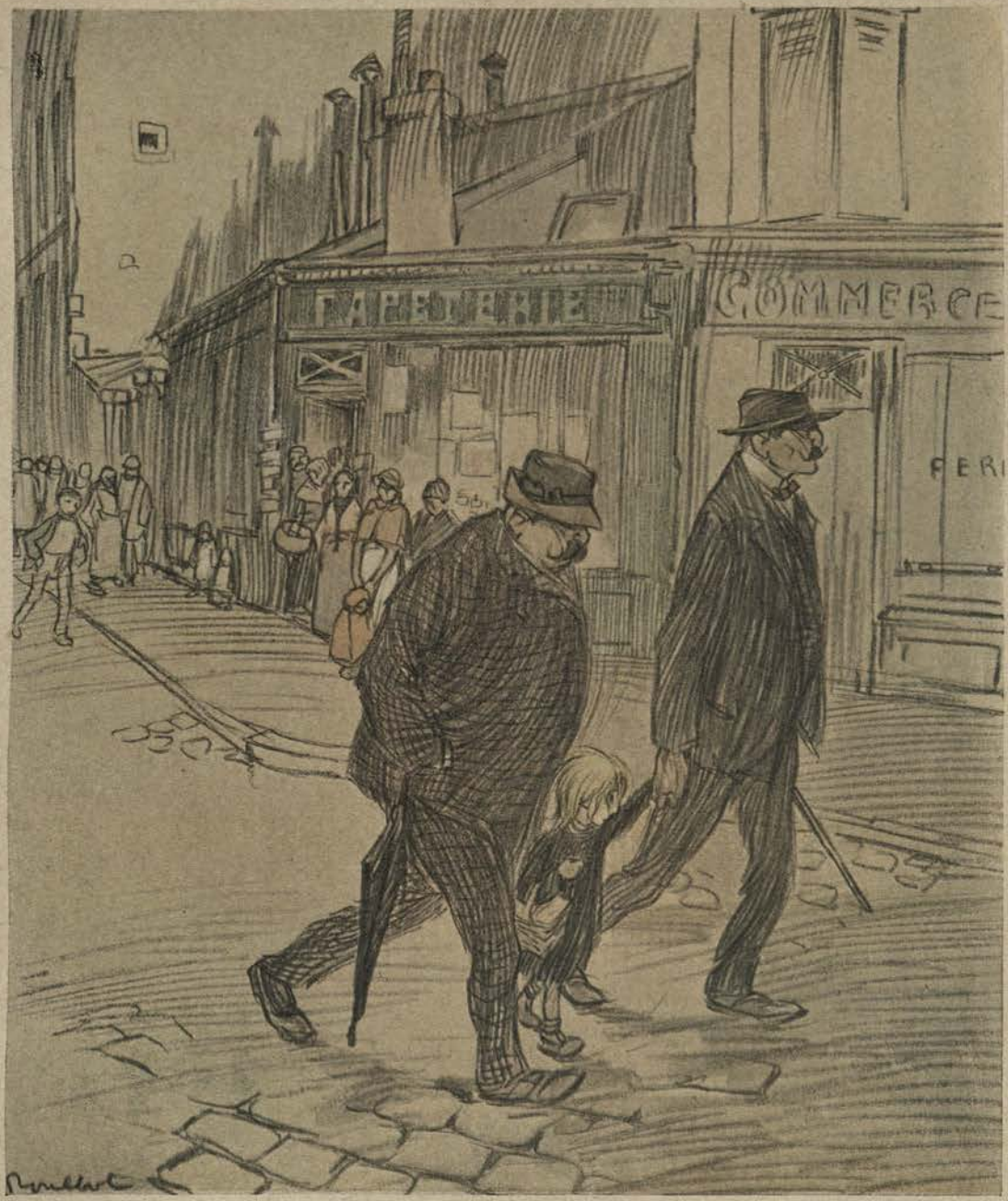
(By permission of M. A. Romagnol, Editeur)

"LES TROIS SŒURS." CHALK DRAWING BY T. A. STEINLEN.

"THE OUTSKIRTS." [PEN DRAWING BY T. A. STEINLEN

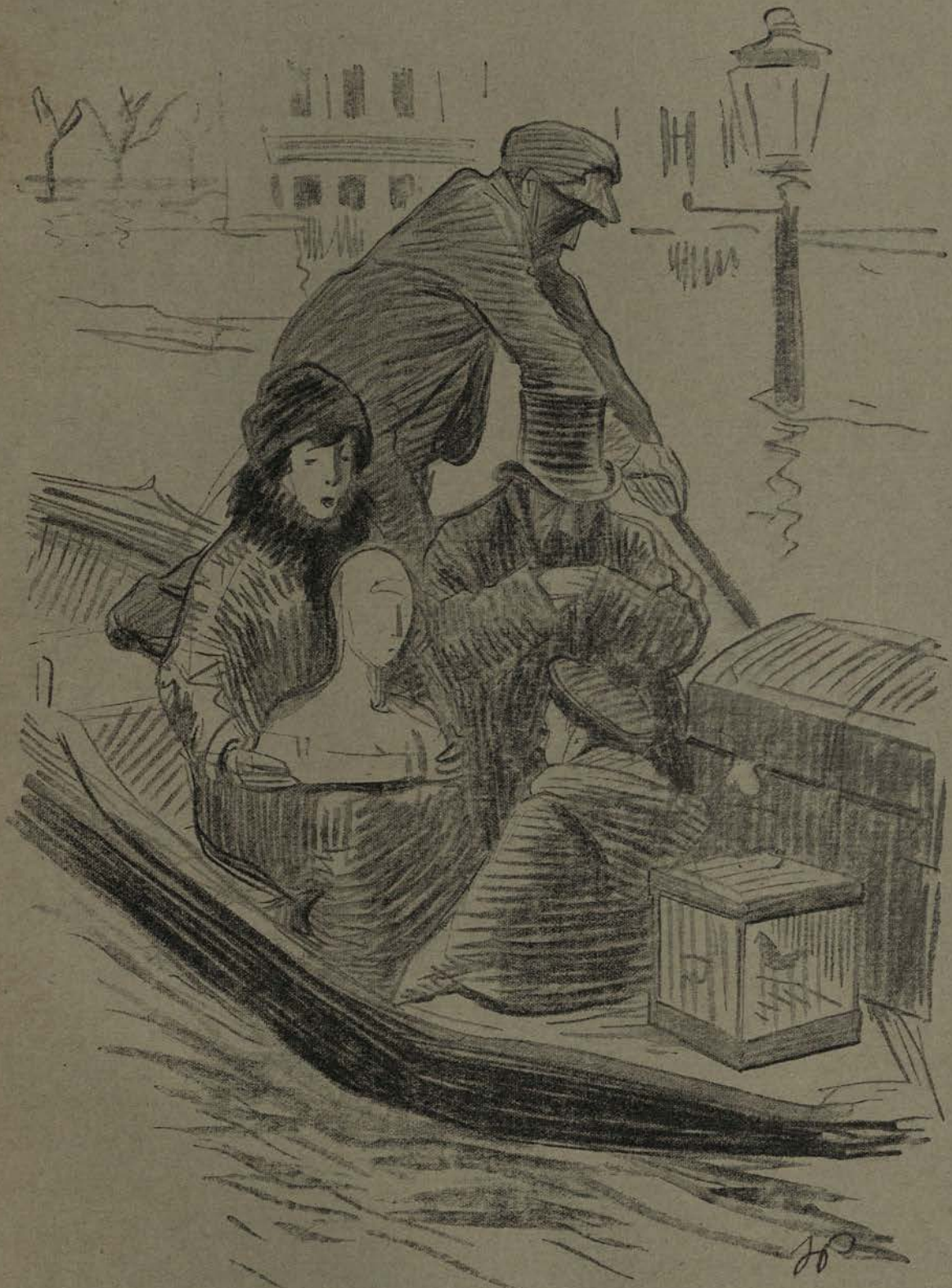
"WAYFARERS." PEN DRAWING
BY T. A. STEINLEN

"THE LITTLE BROTHER." CHALK DRAWING BY T. A. STEINLEN



(By permission of MM. Calmann-Lévy, Editeurs.)

ILLUSTRATION FOR "LA MATERNELLE."
CHALK AND WASH DRAWING BY F. POULBOT.



"L'INONDATION." CHALK DRAWING BY HERMANN PAUL

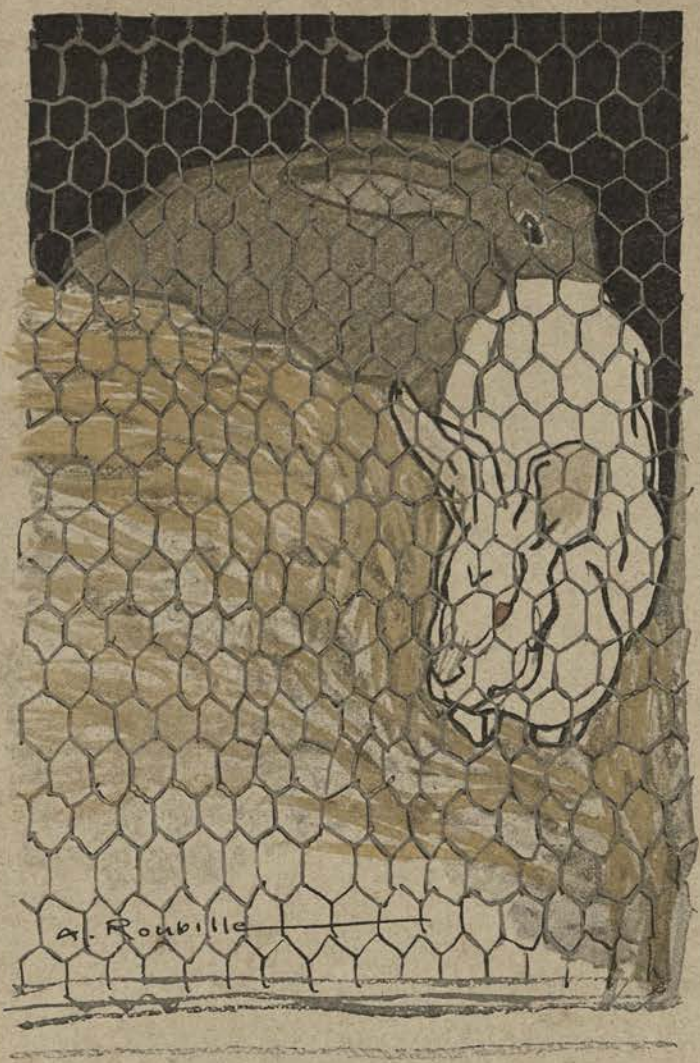
DRAWING IN PEN AND LEAD PENCIL BY
BERNARD BOUTET DE MONVEL

DRAWING IN PEN AND LEAD PENCIL BY
BERNARD BOUTET DE MONVEL

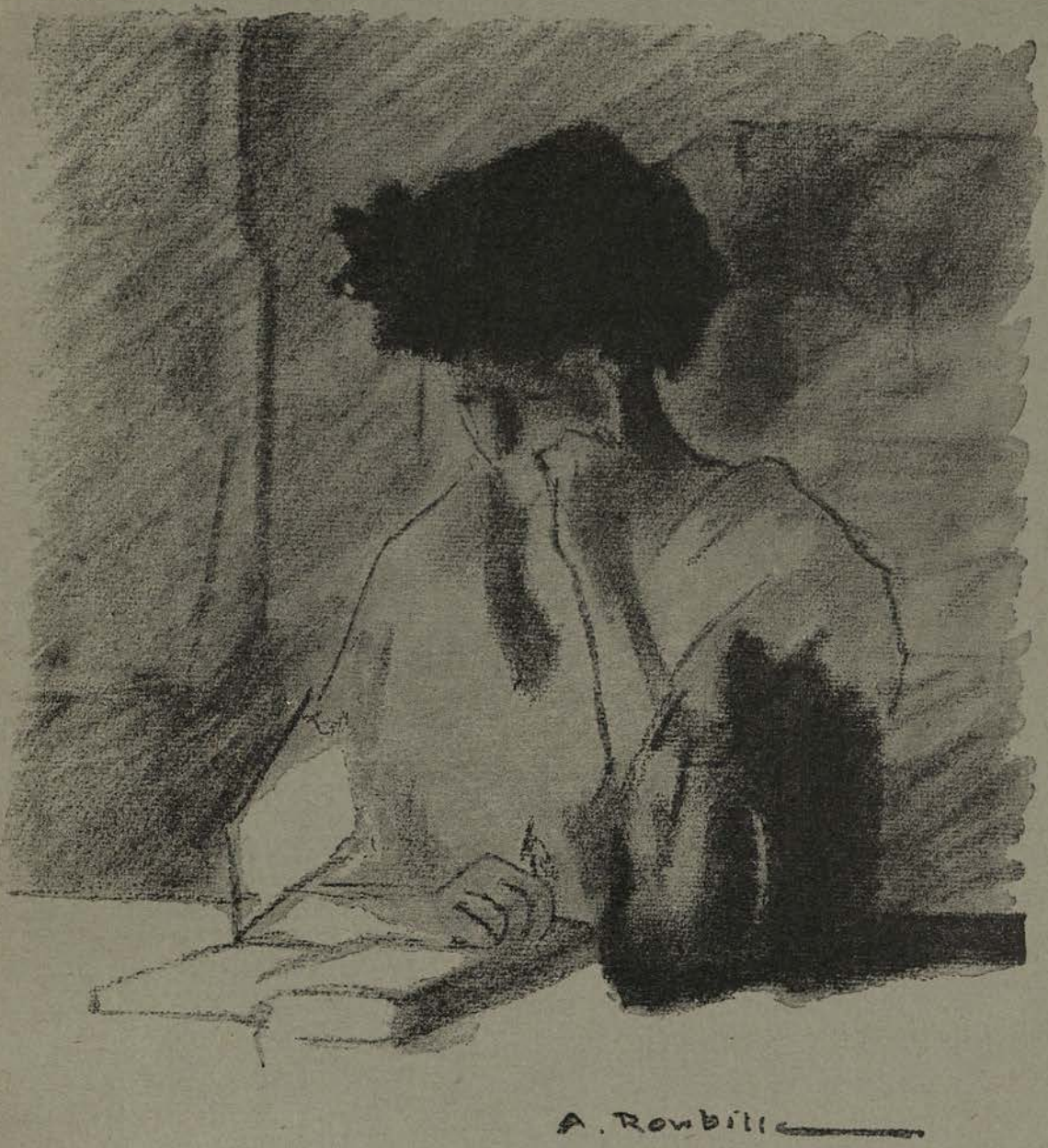
"DÉCHU." CHALK DRAWING
BY JULIEN LEMORDANT

"L'ATTENTE." PEN DRAWING
BY JEAN RAY

"THE DEPARTURE." CHALK DRAWING
BY MAXIME DETHOMAS



"CAGED." PEN AND CHALK DRAWING BY A. ROUBILLE.



PORTRAIT STUDY IN CHALK
BY A. ROUBILLE

FRANCE

"TROTTINS." PEN DRAWING BY PEZU CARLOPEZ

"HUSH!" PEN DRAWING BY
M. BOUTET DE MONVEL

(By permission of
MM. Bovin et Cie., Editeurs)

ILLUSTRATION TO "AURORE ET PHÈBUS"
PEN DRAWING BY E. CARLÈGLE

'ON NE BADINE PAS AVEC L'AMOUR"
LEAD PENCIL DRAWING BY ADOLPH GIRALDON

(By permission of M. Gabriel Pierné)

GERMANY

GERMANY. By Prof. Dr. Hans W. Singer.

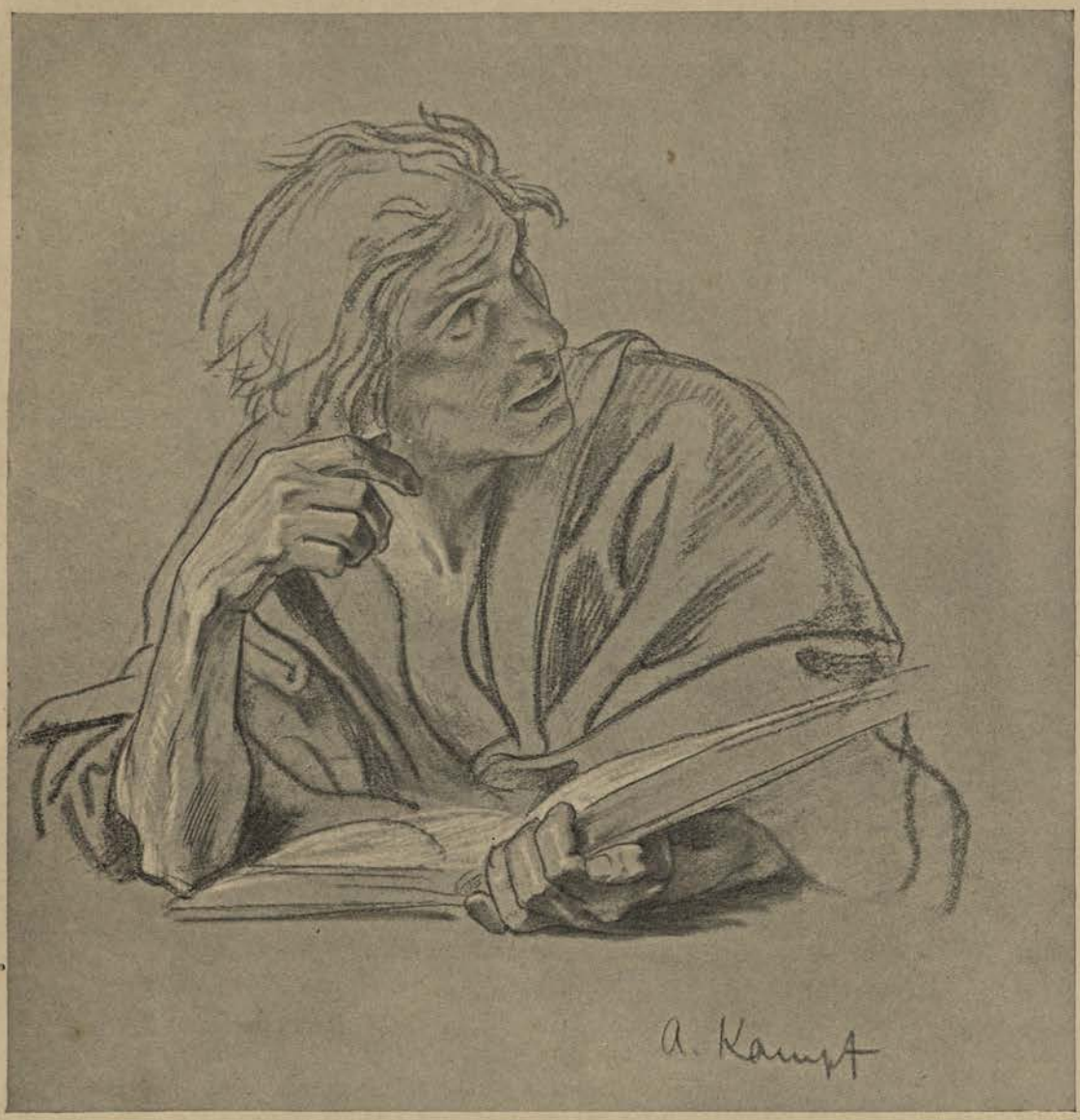
HE subject selected for this special Winter Number of The Studio seems peculiarly adapted for the display of the merits of German Art. Draughtsmanship was ever the strong card of German painting. It is on this score that the Germans commanded the respect of their colleagues beyond the Alps. An extraordinary bit of drawing—Martin Schongauer's *Temptation of St. Anthony*—haunted even Michel Angelo Buonarotti, and he studied the workmanship of it most attentively. The story, though probably apocryphal, is significant enough, that he had the intention of colouring, *i.e.* painting, the design. It was not Dürer's paintings, but those among his works which may be looked upon as embodiments of the art of drawing, pure and simple—his woodcuts and engravings upon copper—that the Italians plagiarized and copied, even such distinguished masters as Campagnola and Marcantonio Raimondi amongst them. And when Dürer visited Venice in the year 1506, he was received and honoured as a great draughtsman by the painters there, but they maintained that he knew nothing about the handling of colours. It was, indeed, his ambition to convince them that they were mistaken on this point, and to his great satisfaction he succeeded in doing so. The Italians, grand old Giovanni Bellini amongst them, grew to be quite enthusiastic about the panel Dürer painted while in their midst, and they confessed that they had never seen "more beautiful colours." However, this interesting phase of Dürer's art lasted but little longer than his sojourn in Vénice. Very soon his nationality asserted itself again, and towards the end of his life draughtsmanship as such had gained the ascendancy afresh in his work. By draughtsmanship I mean, of course, the craft which yields to the artist a sure command over the expression of form, pure and simple.

With the exception of Grünewald there was, perhaps, no German painter of the Renaissance who did not base his art more decisively upon draughtsmanship than any of his Italian or French or Netherlandish colleagues ever did. The same holds true of the painters of the seventeenth and eighteenth centuries. During this period painting, as is well known, was at a low ebb in Germany. When shortly after the beginning of the nineteenth century a German school of painting arose, which—such as it was—gained universal distinction for the time being, it was ushered in by men who were content to draw only, and who considered draughtsmanship the

sole essence of art, to the utter negation of the value of colour. Cornelius' masterpieces were huge black and white cartoons. Schnorr rested satisfied with inventing and drawing his compositions; the execution of them in colours was almost entirely entrusted to pupils. Kaulbach can hardly be said to have more than tinted or coloured his pictures, and he himself admitted that he really had not learned how to handle colours properly. Even Anselm Feuerbach, whom I consider to have been one of the subtlest and finest colourists of the nineteenth century, paid more heed to the strength and solidity of his draughtsmanship, than any great colourist has done since his day.

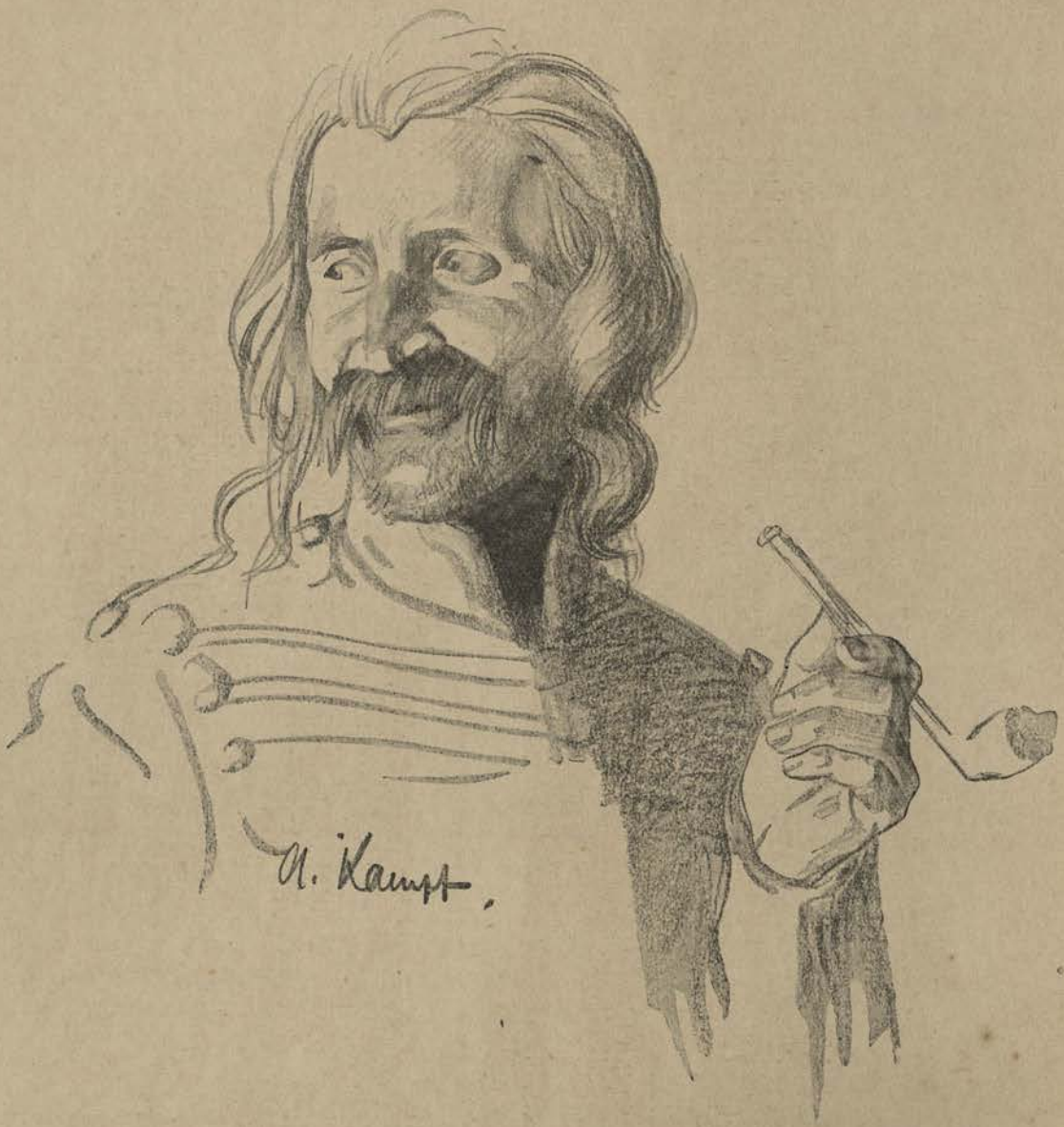
From France, in which country stands the cradle of modern art, our German artists have, of course, learned much. Draughtsmanship is no longer interpreted as the craft which enables one to bear out affectionately all the most delicate intricacies of form, in the spirit of the sculptor. We know that there is an art of drawing which follows the lines of Impressionism in painting, and which tries to reproduce values and half-tone gradations rather than linear form. We know also of a peculiarly skilled draughtsmanship which delights in suggesting, rather than in describing, shapes and forms. Germany to-day possesses many excellent practitioners in both these styles of the art. We are fully aware of the fact that often an apparently slight sketch embodies more genuine knowledge of natural forms than one has seen compassed by careful drawings, the "solidity" of which approximates them dangerously near to, what might be called, the "photographic" style of execution.

Nowadays no country can isolate itself, and whatever is welcomed in one metropolis is sure to be echoed in the others. If there is one peculiarity pertaining to contemporary German drawing, it is the attention which is being given to the study of the nude. In his essay on "Painting and Drawing" Max Klinger wrote "The pivot upon which all art turns, and the centre to which all its parts bear relation, is the human body. Every elaboration of style must in the end rest solely and alone upon the conception of the nude, for everything imaginable in sculpture as well as in painting, in architecture as well as in the applied arts, can be measured only in so far as it bears relationship to the human form." This embodies very well the highest creed of the Fine Arts in Germany. More than elsewhere, I believe, it is the last aim of the German artist to find some new, if possible some final style in the drawing of the nude. For him it is not so much a means as an end. And it is the subject to which he always reverts, as being at once the most difficult and the most grateful theme to which he can aspire.



"ST. JOHN." CHALK DRAWING BY ARTHUR KAMPF

J15 189



"THE SMOKER." CHALK DRAWING
BY ARTHUR KAMPF

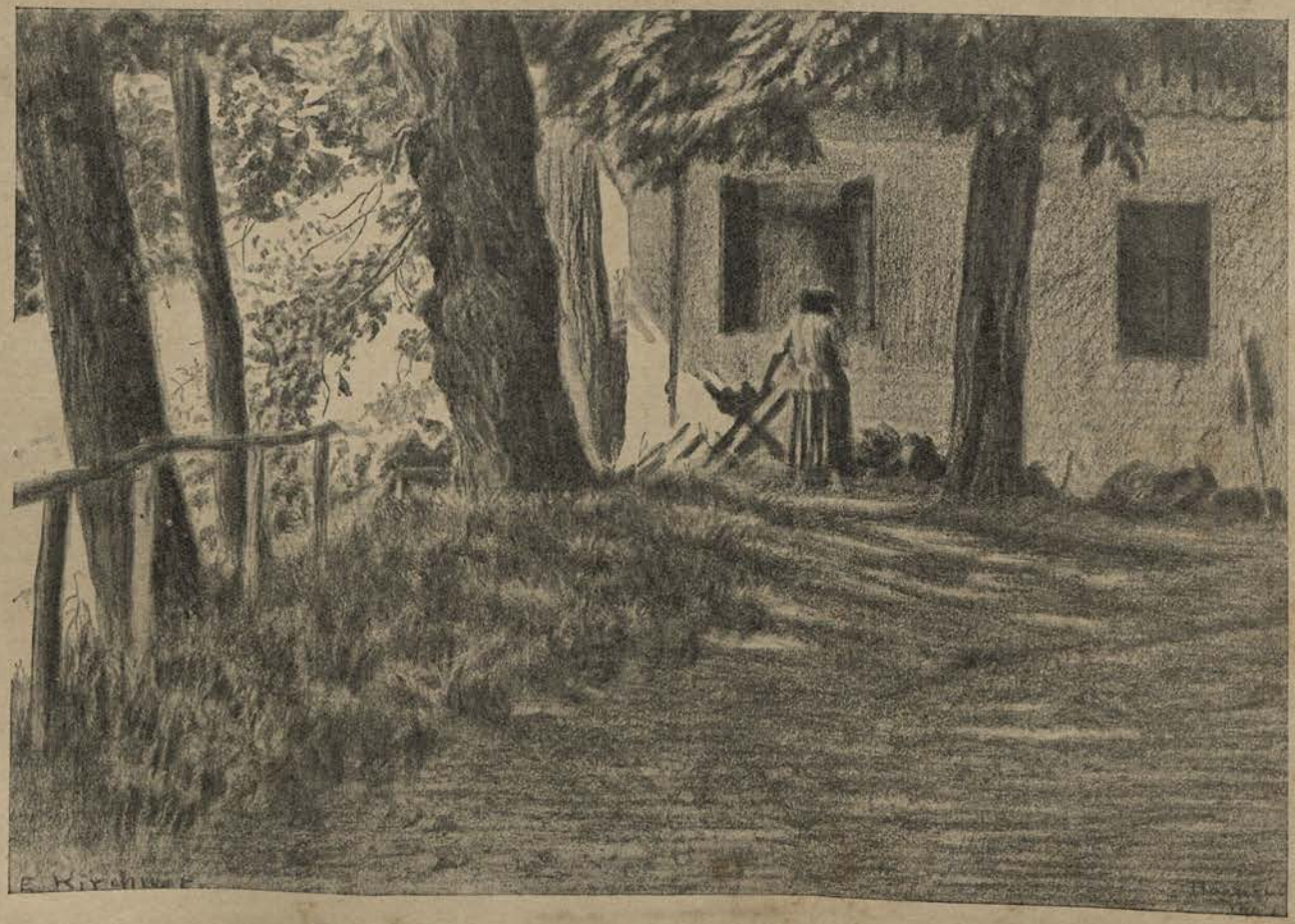
"THE PRINCESS." LEAD PENCIL DRAWING BY FRANZ HEIN

LANDSCAPE. PEN DRAWING
BY EMIL ORLIK

PORTRAIT STUDY IN LEAD PENCIL
BY WALTHER CASPARI

"BENJUSEFF, KABYLIE" LEAD PENCIL AND CHALK DRAWING BY WALTHER CASPARI

PEELING POTATOES." CHALK DRAWING BY KÄTHE KOLLWITZ



"PEASANT'S COTTAGE IN BAVARIA." LEAD PENCIL DRAWING BY EUGEN KIRCHNER

OLD LADY KNITTING." CHARCOAL DRAWING BY EUGENIE HAUPTMANN

CHALK STUDY BY KARL WALSER

"THE VILLAGE." PEN DRAWING
BY GEORG LÜHRIG

AUSTRIA

AUSTRIA. By A. S. Levetus.

LTHOUGH Austria could boast good draughtsmen in the second half of the eighteenth century, it was not till a hundred years later that pen and pencil began to be recognised as a legitimate means of artistic expression. In the meantime, however, artists of distinction, among them Fürich, Pettenkofen, J. N. Geiger, Moritz von Schwind, Weixlgärtner, and Danhauser, did excellent work in these mediums; while Kriehuber's portraits, which he afterwards lithographed, mark an era in the development of Austrian graphic art, and, at the same time, gained a place for the artist among the foremost men in his particular line of art for all time. Another artist of note, who, however, is better known as a painter of Oriental life, Leopold Carl Müller, here merits attention. For he, together with Laufberger, at that time Director of the Vienna Arts and Crafts School, founded the Vienna "*Figaro*," which, in its early years, was famous for the general high level of its illustrations, political, satirical and humorous; while Katzer, a journalist, by making rapid sketches of events, set the example in pictorial art for newspapers before the age of photography. Following these men, and to a certain extent contemporary with them, were J. Klaus, Professor Jacoby and J. Selleny, who in their day did much to further the cause of the draughtsmen. Incidentally the Emperor came to their help, for books, illustrated with views of interiors of the palace of Schönbrunn, were, at his instance, published, and found favour in artistic circles. Among the contributors were included Rudolf von Alt and Professor Unger. Other black and white artists of merit were Ernest Juck, the Czechs Manes and Julius Marek, whose drawings in chalk and pencil reveal an imaginative soul and a fine feeling for the grandeur of landscape scenery, and the Polish artist, Arthur Grottger.

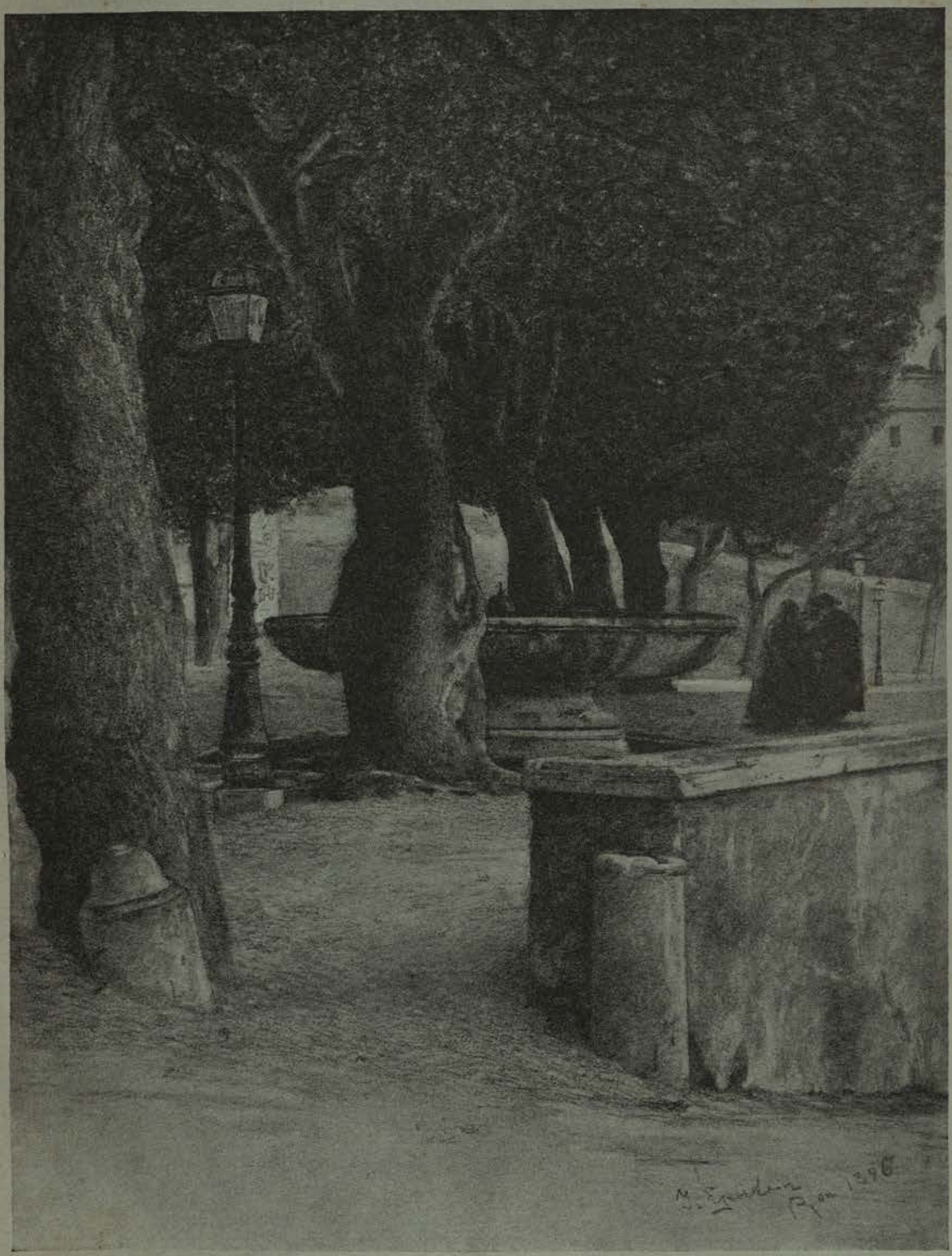
Among the veterans of our day must be counted Franz von Pausinger and Hlavacek. The former artist is well known for his large chalk drawings of big game and their haunts, for he is himself a keen hunter and a close observer of their habits. Hlavacek, together with Schindler and Jettel, these two long since departed, studied under Professor Zimmermann, who infected his students with his enthusiasm for draughtsmanship. Hlavacek's drawings are distinguished by their refined and poetic treatment, and their surety of touch.

Among the painter-draughtsmen of the next generation the first place belongs undoubtedly to Gustav Klimt. His drawings,

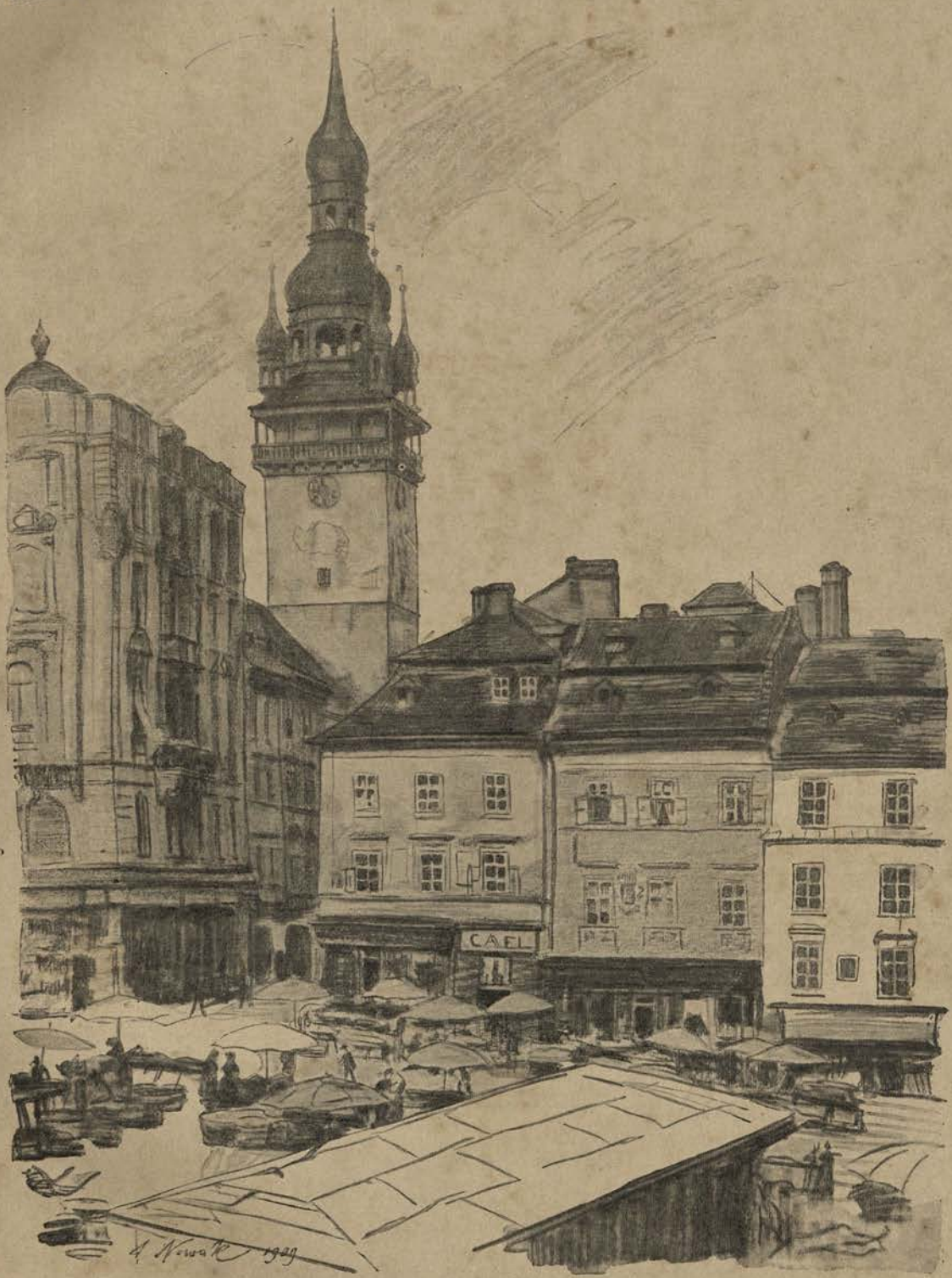
chiefly of the draped and undraped figure, rank high among collectors. They bear the stamp of excellence and will stand the test of time, for there can be no question as to the general high standard of merit they display. A whole school of young artists has grown up around him, but they have fallen into extravagances, which, however, time may heal.

The artists here represented belong to different art societies. Tony Grubhofer's strength lies in depicting the mountain scenery and villages of his fatherland, Tyrol, which he does in a few rapid strokes. Anton Nowak goes to old cities for his motives; in these he shows a fine capacity for visualising and rapidly conveying to paper artistic impressions. Ludwig Rösch is magical in his treatment of light effects, obtaining an iridescent play of tones by subtle and refined handling; he is versatile, imaginative, and of a poetical temperament, and in every sense a fine artist. Jehudo Epstein is broad and impressive in his rendering of architecture, and massive trees and foliage; his drawings are of rare tone, every stroke of the pencil showing character and strength. W. Jarocki is a Polish artist dwelling in his native land, and always finding new impulses from the life of the Polish peasants; he is a rapid worker, who in a few strokes suggests a whole record of the manner and customs of his people. Heinrich Rauchinger has executed some very fine pen portraits of Austria's leading men. Some of these are in their way admirable likenesses, revealing the characteristics of the sitters.

Among the etcher-draughtsmen here represented, Professor Schmutzer is a leader in portraiture. In all his efforts he shows vigour of purpose, independence of treatment, and great breadth of vision. Fritz Pontini is a skilful draughtsman; he is a quick worker, with a *penchant* for time-worn village architecture, which he renders with a lightness of hand and a fine feeling for visualing artistic effects. Professor Jettmar is a dreamer, whose imagination is roused to the monumental grandeur of a Beethoven, when his chords are deep and sombre. At times he strays into the land of fantastic revels, and everywhere he is a true artist in harmony with his subject. Tanna Hoernes-Kasimir's work is distinguished by refinement and strength. C. Thiemann is an engraver on wood; his drawings always charm, his line effects are excellent, and his technique well-schooled and broad.



"AN EASTERN GARDEN." LEAD PENCIL AND CHALK DRAWING BY JEHUDO EPSTEIN



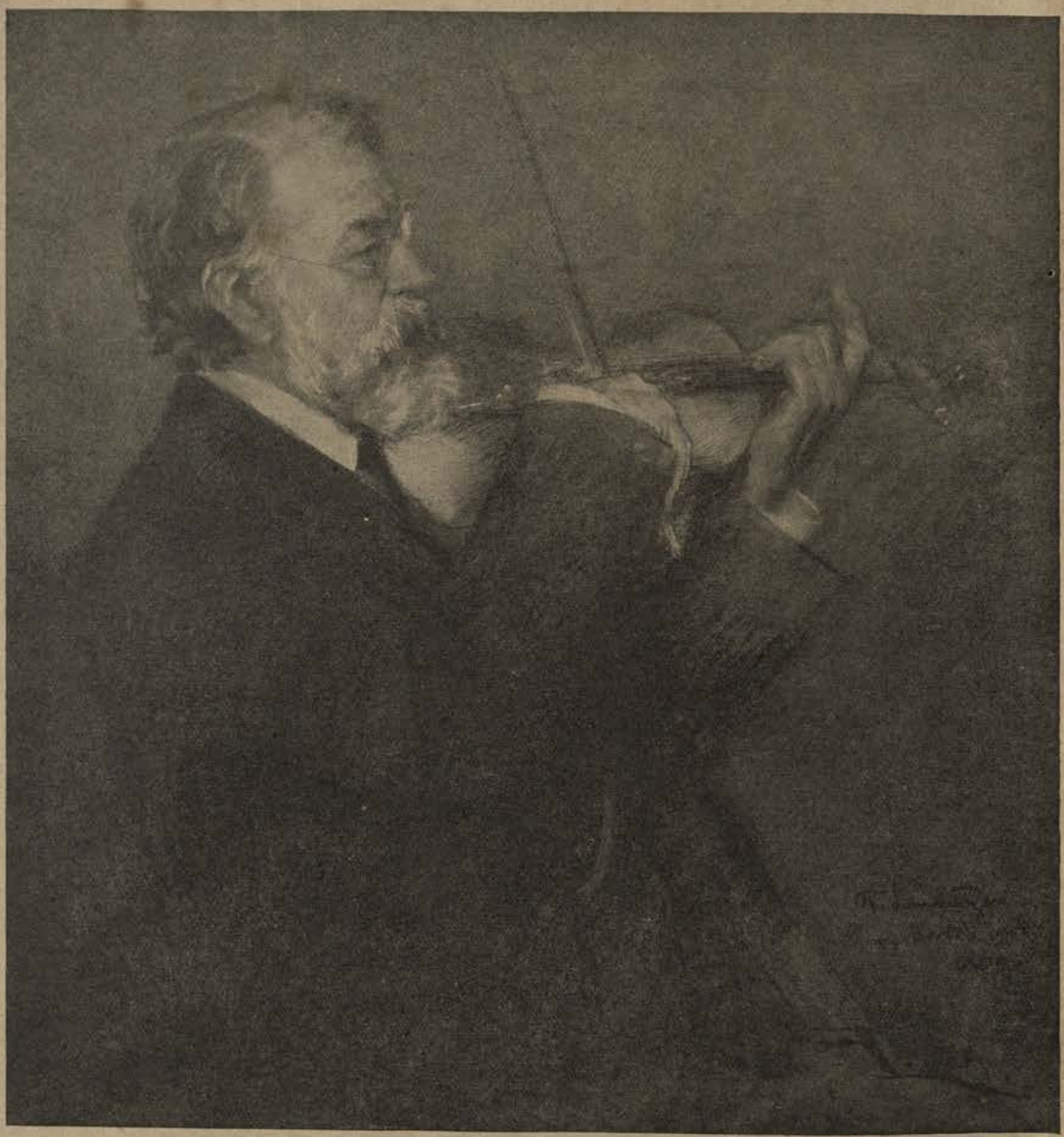
"THE MARKET PLACE, BRÜNN." LEAD PENCIL AND CHALK DRAWING BY ANTON NOWAK

"VENICE." CHARCOAL DRAWING
BY C. THIEMANN

"A MOUNTAIN VILLAGE, TYROL." PEN AND WASH DRAWING BY TONY GRUBHOFER.

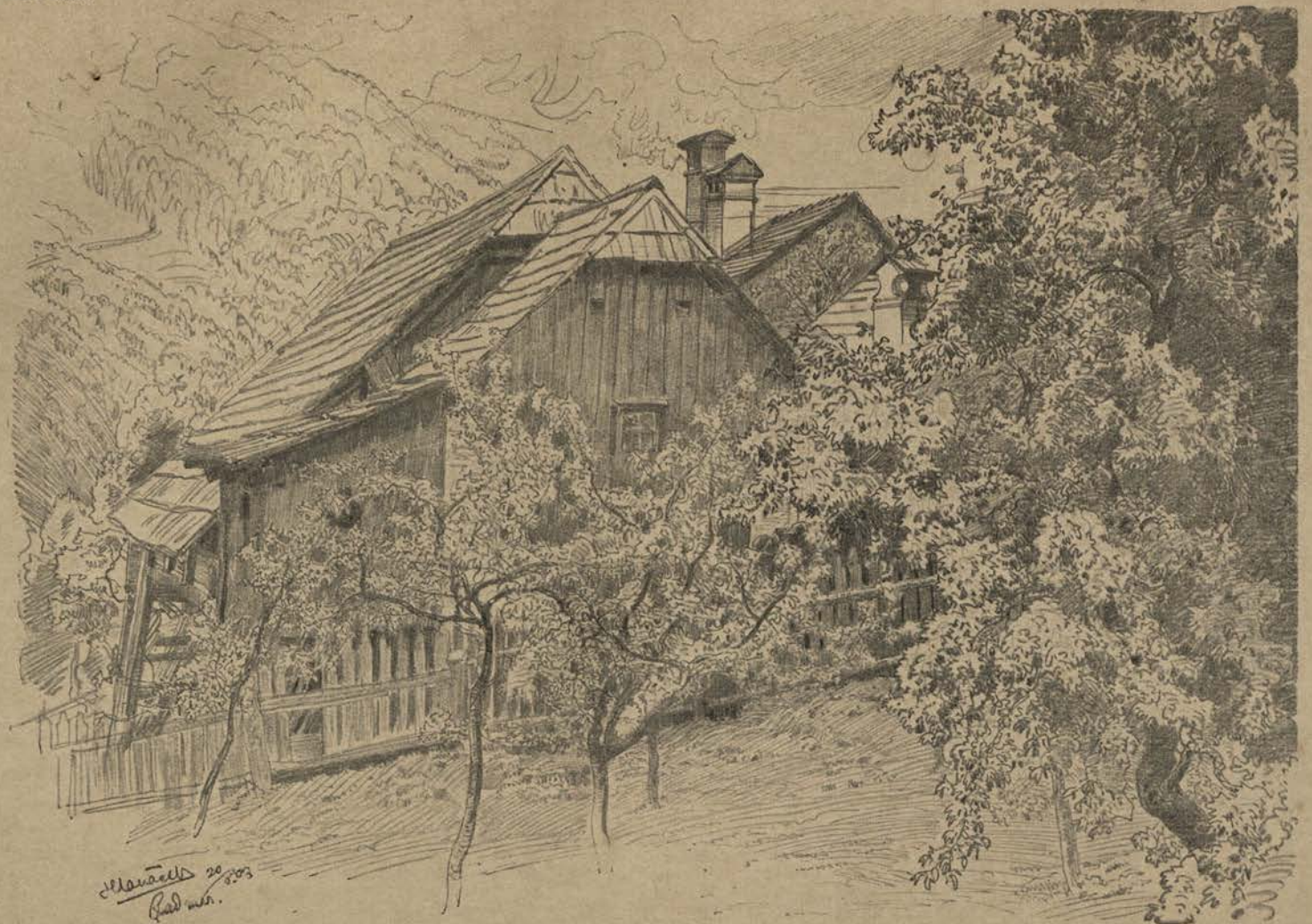
"A TYROLESE VILLAGE." PEN AND WASH DRAWING
BY TONY GRUBHOFER

"THE 'ROSENGARTEN,' TYROL" PEN AND LEAD PENCIL DRAWING BY TONY GRUBHOFER



"JOSEF JOACHIM." CHALK DRAWING
BY PROF. FERDINAND SCHMUTZER

ROCKY LANDSCAPE. CHALK DRAWING
BY PROF. RUDOLF JETTMAR



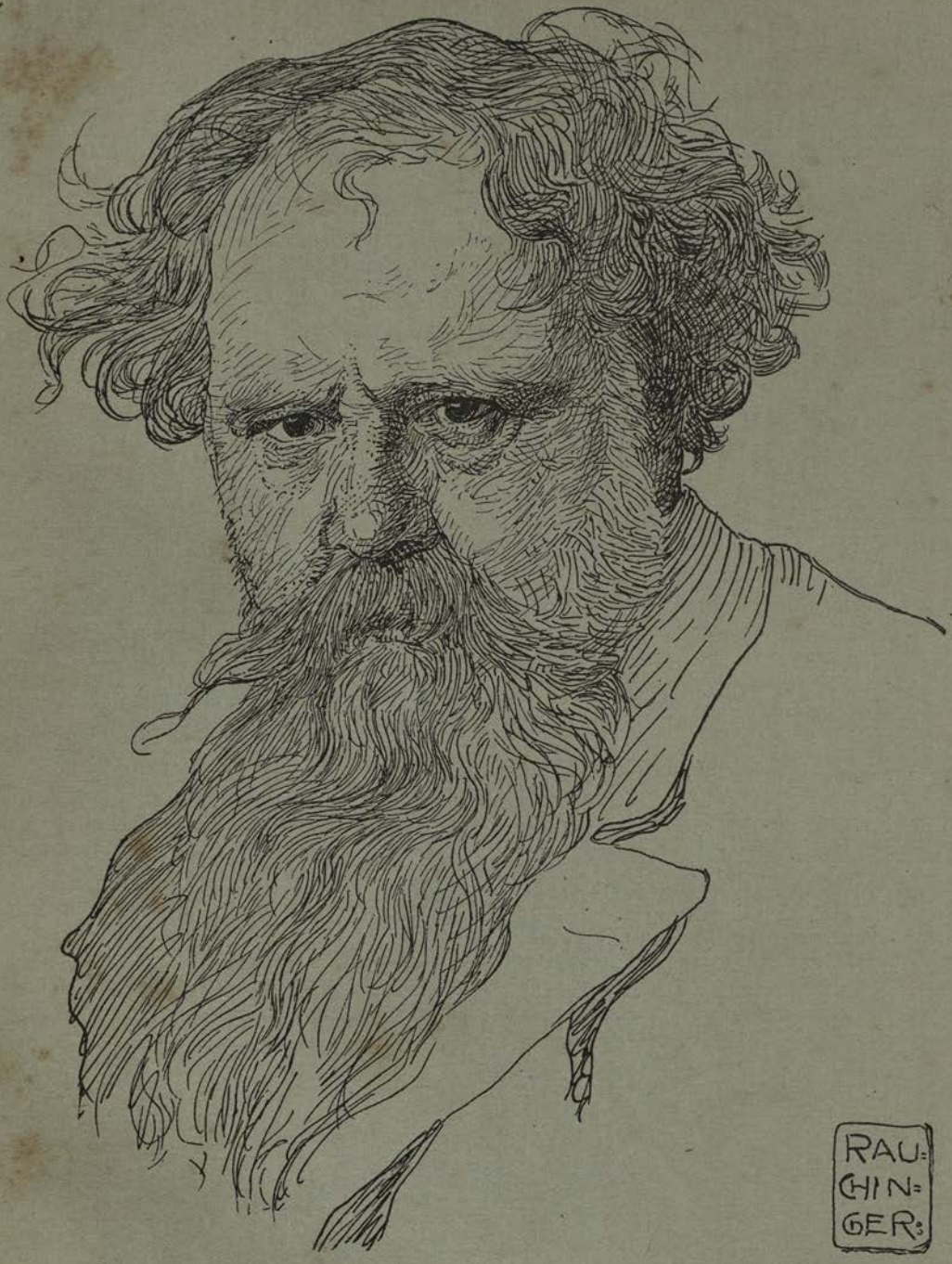
"PEASANT'S HOUSE IN RADMER"
LEAD PENCIL DRAWING BY HLAVACEK

"LÜNEBURG." LEAD PENCIL DRAWING BY FRITZ PONTINI

"THE CITY OF PRAGUE," CHALK DRAWING BY TANNA HOERNES-KASIMIR

"A RUTHENIAN PILGRIMAGE IN EAST GALICIA." CHALK DRAWING BY W. JOROCKI

"WILDBACH." CHALK DRAWING
BY LUDWIG RÖSCH



"HERMANN BAHR." PEN DRAWING BY HEINRICH RAUCHINGER

SWEDEN

SWEDEN. By Carl C. Laurin.

IT is quite natural that modern Swedish art, which is now passing through its golden age, should boast of a number of good draughtsmen. The foremost among them, Carl Larsson, belongs to the type of artist whose smallest stroke has something personal and quaint about it. His very name is as Swedish as it can be, and there is a tinge of "Swedishness" in everything that he does. His works—drawings, etchings, lithographs, water-colours and frescoes—have, in spite of their diversity, one feature in common; Carl Larsson bases his art on drawing, and the design is to him the very backbone of the work. Carl Larsson's art is literally flooded with joy. He has depicted the joys of home-life, when wife and children are gathered, on a winter evening, about the lamp; or when they are out in the birch-studded pasture in summer. But Carl Larsson is also the foremost decorative painter in Sweden, and the pomp and breadth, and the festive sensuousness which appear in his sketches for the ceilings in the *foyer* of the Opera House and in the Dramatic Theatre at Stockholm, furnish an indication of what this many-sided artist, with his prolific creative power, has given, and fortunately still continues to give, to his country in this branch of art.

Anders Zorn draws by preference with the etching-needle, and there exist only a few drawings by him, generally studies for etchings. In these the lines are usually drawn with the same energy as in the etchings. They seem, as it were, to have rained down on the paper.

Axel Sjöberg is the foremost delineator of life in the Stockholm *skärgård* (belt of skerries). He is a great colourist, and has also executed excellent drawings in black and white, his representations of sea-fowl life being particularly good. Reinhold Norstedt has interpreted in his pictures, in an extraordinarily intimate and personal manner, the most Swedish thing in Sweden, the pasture-grounds in Sörmland, studded with birches and broken by rocky ground; and he has succeeded, both in his etchings and in his drawings, in arresting and transfixing the most delicate shades and fleeting moods of nature.

Most Swedish art-connoisseurs consider Karl Nordström our greatest living landscapist. There is concentrated force in his work, and his excellent charcoal drawings form a considerable part of his artistic production. Nordström draws the decorative element out of the earth and its rocky formations. The cloud masses are

piled up so majestically, that one understands that Nordström reads his Book of Nature like his Bible. A harsh earnestness, a kind of manly and reticent sensitiveness lying deep within, this is the impression produced upon one when we see Nordström's Bohuslän rocks, and the sturdy *koster* boats assembled in the fiords. Then one realises much of the virile and defiant spirit of the artist.

Most of Nils Kreüger's paintings and drawings are characterised by the peculiar manner in which the dotted line plays a prominent part ; this feature has aroused both admiration and opposition. Personally, I consider Nils Kreüger equally original in his ideas as in his technique. There are very few artists who are so thoroughly free from affectation. Health and force positively radiate from his drawings. They are extremely decorative, and it is very rare for decorative merit to be combined in such a degree with a faithful rendering of nature. This is style, and, in the present case, personal style. I rank Nils Kreüger among the greatest of contemporary artists.

Acke, on the other hand, represents pure imaginative art, and he often admirably succeeds in giving just the right touch of *naïveté* to his illustrations for the fairy tales of his renowned father-in-law, Z. Topelius.

A draughtsman possessing a strong feeling for what is essentially Swedish and decorative is Gunnar Hallström, who resides in Björkön, the island where in olden times was situated the ancient city of Birka. He has gone for inspiration to the very root of Swedish nature, and has painted the islands of Lake Mälar in summer and winter, with a sense of detail, which in him does not decline into pedantry. He renders the sturdy peasants and the skiers on the snow-covered ice, and he draws the cottages where the whirling snow piles up and blocks the doors. His art is characterised by freshness and thoroughness.

As regards caricature, we can boast some original talent in present-day Sweden ; but, in order to understand and appreciate it properly, one ought to have spent some time in the country. Albert Engström has done most to immortalise the Swedish peasant type of our time. Sweden is a country of peasants, and they play an important part in politics. Engström is one of our masters of black and white drawing, whether he paints ice-floes out at sea, or the thick atmosphere of the public-house, and the rough characters who frequent it. He is our Phil May. In his paper "*Strix*," which enjoys a very wide circulation, Engström has, for more than a decade, taught the Swedish public to appreciate the natural freshness of his sketches, and to find delight in the artistic side of caricature.

(In the collection of Carl G. Laurin, Esq.

"A VIKING TUMULUS." CHALK DRAWING BY GUNNAR HALSTRÖM

"THE SKI-BINDER." CHARCOAL DRAWING
BY GUNNAR HALLSTRÖM

"HELSINGÖR." PEN AND LEAD PENCIL DRAWING BY REINHOLD NORSTEDT

(In the collection of Henrik Koppel, Esq.)

"BETWEEN TWO FIRES." PEN DRAWING BY OSCAR ANDERSSON

(In the collection of Carl G. Laurin, Esq.)

"THE ENTRANCE TO STOCKHOLM HARBOUR"
CHARCOAL DRAWING BY KARL NORDSTRÖM

(In the collection of Thorsten Laurin, Esq.)

"THE RAINBOW." CHARCOAL DRAWING BY KARL NORDSTRÖM

(In the collection of T.R.H. The Crown Prince and Crown Princess of Sweden)

"MONA." PEN DRAWING BY ANDERS ZORN

(In the collection of Thorsten Laurin, Esq.)

CHALK STUDY FOR A DECORATIVE PAINTING BY CARL LARSSON

In the collection of Thorsten Laurin, Esq.)

'COW RESTING." PEN AND CHALK DRAWING BY NILS KREÜGER

(In the collection of Henry Koppel, Esq.)

"THE LATE KING OSCAR II. OF SWEDEN"
PEN AND CHALK DRAWING BY ALBERT ENGSTRÖM

(*In the collection of Thorsten Laurin, Esq.*)

"ULRIKA DILLNER PLAYS FOR SINTRAM."
CHALK DRAWING BY GEORG PAULI

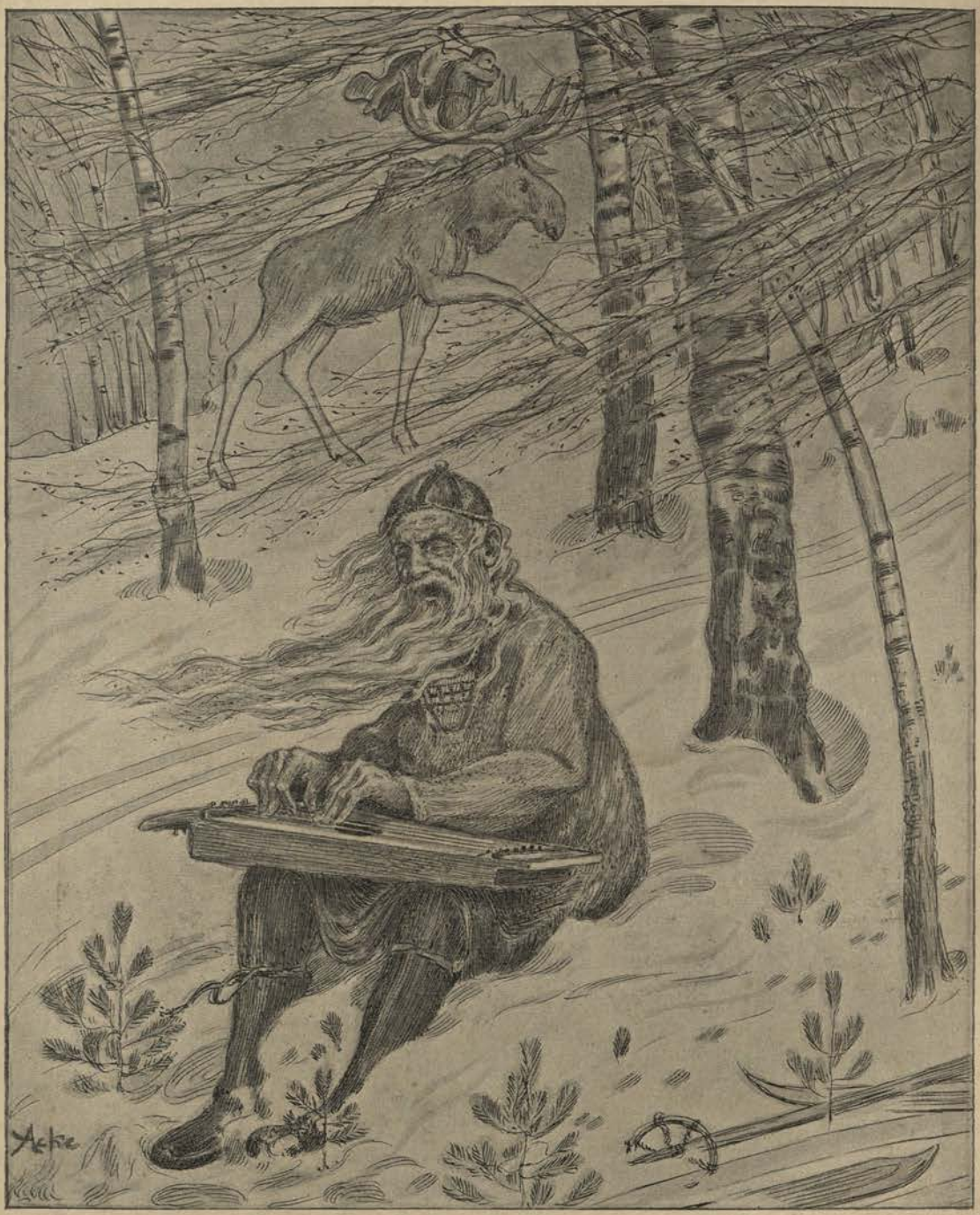


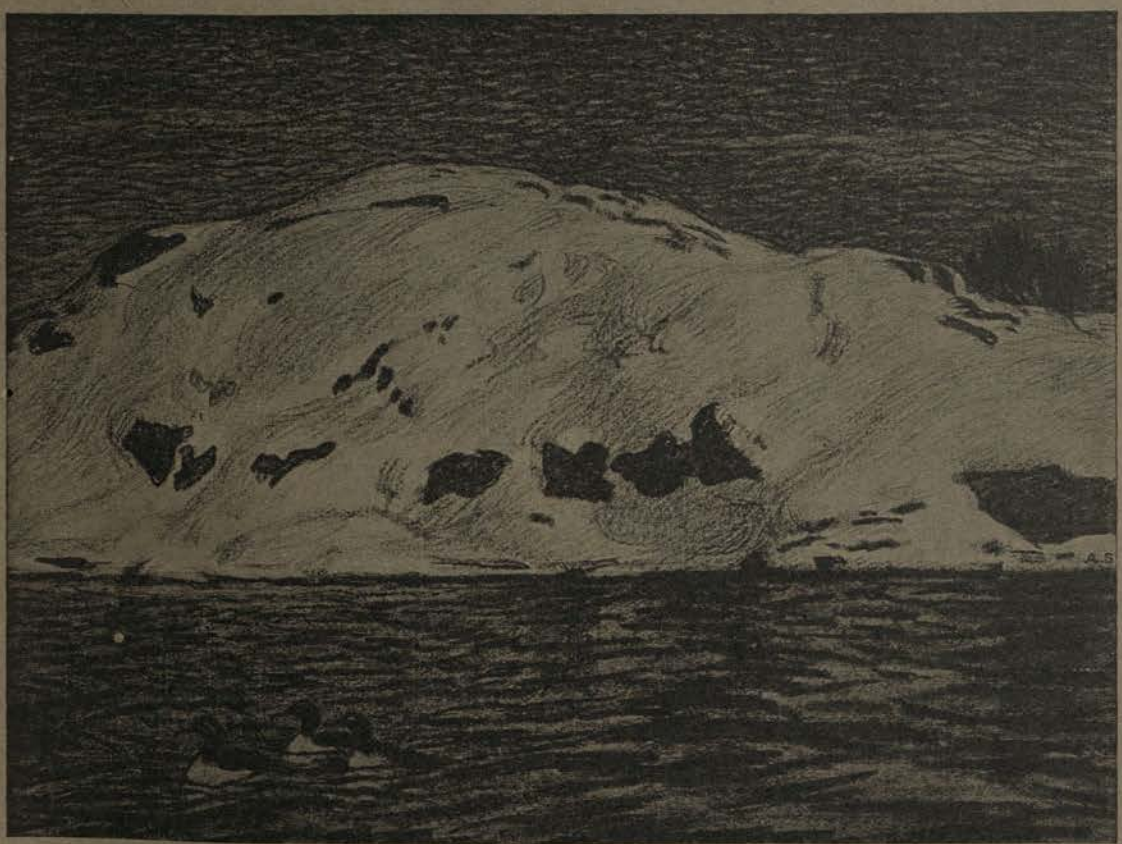
ILLUSTRATION FOR "TOPELIUS'S TALES." PEN AND WASH DRAWING BY J. G. A. ACKE

(In the collection of Tor Bonnier, Esq.)

PORTRAIT OF THE ARTIST

PEN DRAWING, ON SCRAPE-BOARD PAPER, BY ALBERT ENGSTRÖM

(In the collection of Axel Lilja, Esq.)



"SNOW AND SEA"

CHARCOAL DRAWING BY AXEL SJÖBERG

"THE CONTRACTOR" DRAWING IN INDIAN INK BY ALBERT ENGSTRÖM

(In the collection of A. Wallanders, Esq.)

"HIS FAVOURITE HYMN" PEN AND CHALK DRAWING BY ALBERT ENGSTRÖM

(In the collection of Tom Forssner, Esq.)

00063895

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019